



This is a digital copy of a book that was preserved for generations on library shelves before it was carefully scanned by Google as part of a project to make the world's books discoverable online.

It has survived long enough for the copyright to expire and the book to enter the public domain. A public domain book is one that was never subject to copyright or whose legal copyright term has expired. Whether a book is in the public domain may vary country to country. Public domain books are our gateways to the past, representing a wealth of history, culture and knowledge that's often difficult to discover.

Marks, notations and other marginalia present in the original volume will appear in this file - a reminder of this book's long journey from the publisher to a library and finally to you.

Usage guidelines

Google is proud to partner with libraries to digitize public domain materials and make them widely accessible. Public domain books belong to the public and we are merely their custodians. Nevertheless, this work is expensive, so in order to keep providing this resource, we have taken steps to prevent abuse by commercial parties, including placing technical restrictions on automated querying.

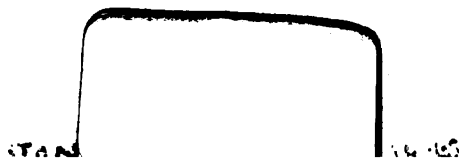
We also ask that you:

- + *Make non-commercial use of the files* We designed Google Book Search for use by individuals, and we request that you use these files for personal, non-commercial purposes.
- + *Refrain from automated querying* Do not send automated queries of any sort to Google's system: If you are conducting research on machine translation, optical character recognition or other areas where access to a large amount of text is helpful, please contact us. We encourage the use of public domain materials for these purposes and may be able to help.
- + *Maintain attribution* The Google "watermark" you see on each file is essential for informing people about this project and helping them find additional materials through Google Book Search. Please do not remove it.
- + *Keep it legal* Whatever your use, remember that you are responsible for ensuring that what you are doing is legal. Do not assume that just because we believe a book is in the public domain for users in the United States, that the work is also in the public domain for users in other countries. Whether a book is still in copyright varies from country to country, and we can't offer guidance on whether any specific use of any specific book is allowed. Please do not assume that a book's appearance in Google Book Search means it can be used in any manner anywhere in the world. Copyright infringement liability can be quite severe.

About Google Book Search

Google's mission is to organize the world's information and to make it universally accessible and useful. Google Book Search helps readers discover the world's books while helping authors and publishers reach new audiences. You can search through the full text of this book on the web at <http://books.google.com/>

Opha Wallis



100

LISTENING LESSONS IN MUSIC

Graded for Schools

BY

AGNES MOORE FRYBERGER

ASSISTANT SUPERVISOR OF PUBLIC SCHOOL MUSIC, MINNEAPOLIS, MINN.

WITH AN INTRODUCTION BY

OSBOURNE McCONATHY

DIRECTOR DEPARTMENT OF PUBLIC SCHOOL AND COMMUNITY MUSIC

PROFESSOR OF METHODS AND THEORETICAL MUSIC

NORTHWESTERN UNIVERSITY



SILVER, BURDETT AND COMPANY

BOSTON

NEW YORK

CHICAGO

11
12
13

COPYRIGHT, 1916,
By SILVER. BURDETT AND COMPANY.

Dedication

**TO BOYS AND GIRLS IN THE PUBLIC SCHOOLS
WHO HAVE ENCOURAGED THESE LESSONS
THIS LITTLE BOOK IS FONDLY
DEDICATED**

FOREWORD

THE subject of appreciation is the latest phase of public school music to command attention, and while a few cities have given it a definite place in the course of study, ideas concerning its application to the classroom are more or less vague.

Any kind of music lesson is incomplete if æsthetic consideration is omitted. There are many ways of bringing the subject to the class: through suitable textbook material, through the contributing influences of visiting artists, and through the use of the phonograph and player piano (the latter, however, not as yet practicable in grades because of its expense).

The subject is easily presented by means of the phonograph. The kind of phonograph is of small consequence, providing it can render a good quality of tone and is easily operated.

The essential requirements of the record are that it should possess tone quality worthy of imitation and should be fitted for educational purposes.

The kinds of compositions to be used, and the psychology upon which such compositions are graded

for school lessons, and the method of presentation, fill the purpose of this little book.

It is the outgrowth of experience and contains no theoretical material.

Its inspiration has come from the children's responsiveness to the subject.

It is published with the hope of being helpful to the busy teacher.

Acknowledgment is made to many critics whose writings on the appreciative side of music have furnished delightful reading as well as profitable reference. Gratitude is publicly expressed to the Parent-Teacher Association of the Douglas School, through whose generosity was created the circulating library of educational records in the Minneapolis Public Schools. The material assistance of Professor Osbourne McConathy in the preparation of this little volume is gratefully acknowledged. His advice and criticisms, coming from his sympathetic interest and broad experience, have been deeply appreciated.

THE AUTHOR.

CONTENTS

	PAGE
FOREWORD	v
INTRODUCTION	xi
 CHAPTER	
ONE. GENERAL INSTRUCTIONS TO TEACHERS . . .	1
TWO. SENSORY PERIOD. GRADES ONE, TWO, AND THREE	17
I. Practice in Concentration . . .	18
A. Simple songs which may be learned by rote	18
B. Descriptive pieces	24
II. Discrimination	27
A. Between character of pieces . . .	27
B. Between tonal qualities	31
C. Through singing melodies, independ- ent of words	31
D. Through familiarity with musical literature	32
THREE. ASSOCIATIVE PERIOD. GRADES FOUR, FIVE, AND SIX	36
I. Folk Songs and Folk Dances	37
II. Compositions with Definite Musical Con- tent	42
A. Marches	43
B. Lullabies	47

CHAPTER		PAGE
III.	Pieces Containing the Element of Suggestion, or Refined Description . . .	48
	A. Songs based upon familiar poems . . .	48
	B. Instrumental compositions based upon story or title . . .	50
IV.	Medleys — for Quick Recognition of Familiar Compositions . . .	55
V.	Familiarity with Artistic Compositions, Gained through Method of Singing the Subject Phrase . . .	57
VI.	The Principle of Harmony . . .	62
VII.	Form . . .	66
VIII.	Music History . . .	70
	A. Five-tone scale . . .	71
	B. Indian music . . .	73
	C. Negro music . . .	75
IX.	Singing Habit Established . . .	78
	A. Through persistent singing with phonograph records . . .	78
	B. Through thoughtful consideration of sustained tones :	
	1. As the leading factor in beautiful singing . . .	79
	2. As bringing physical and moral benefit to the singer . . .	81
FOUR.	ADOLESCENT PERIOD. GRADES SEVEN, EIGHT, AND HIGH SCHOOL . . .	83
	I. Vocal Music . . .	85
	A. Songs . . .	85
	1. Folk . . .	85
	2. Popular . . .	90

CONTENTS

ix

CHAPTER

PAGE

3. Ballad	97
4. Aria	98
5. Lied	99
6. Chanson	100
7. Art song	100
B. Opera	112
1. As a form	112
2. Selections	114
C. Oratorio	117
1. As a form	117
2. Selections	119
II. Instrumental Music	120
A. Absolute—related to classic period and dependent upon prescribed form	122
B. Program—related to romantic pe- riod and emphasizing content and free form	124
III. National Music ; as Related to Geography and History	137
A. Folk music	137
B. Art music	138
IV. The Orchestra	163
A. Constituents	163
B. Literature	166
1. Symphonies	166
2. Overtures	172
3. Suites	179
4. Tone pictures and tone poems	184

CHAPTER	PAGE
V. Musical Criticism : The Result of Intelligent Listening . . .	188
A. Related to a profession . . .	188
B. A subject for language lessons . . .	188
FIVE. CONCLUDING SUGGESTIONS TO THE TEACHER . . .	200
I. The Listening Habit . . .	200
II. Emphatic Reiterations . . .	206
III. Two Essentials to Success . . .	209
A. Knowledge of subject . . .	209
B. Enthusiasm . . .	211
IV. Concerning Records . . .	212
A. Basis of selection . . .	213
B. System of recording lessons . . .	214
C. Varied deductions from single records . . .	215
APPENDIX	
I. Texts of Songs . . .	219
II. Commentary on Records . . .	233
III. Index of Records . . .	245

INTRODUCTION

WITHIN the last few years music study in the public schools has acquired a deeper significance. After many years of development along rather restricted lines, there is now a well-defined movement towards liberalizing and broadening the study so that it may more fully attain its real purpose, which is to make of our nation a music-loving people. The desirability of accomplishing this purpose is too fully recognized to require arguments in favor of general musical training. Leading educators and sociologists are agreed upon the important place that music must take in the well-rounded education of the individual and of the people. Our present concern is with the best means and methods for bringing about the desired end.

Until recently public school music has been confined chiefly to the study of vocal sight reading and to the singing of songs and choruses. Excellent results have been accomplished in these two branches of musical instruction, and unquestionably the wonderful progress made throughout our country in

matters musical may be traced largely to the influence of public school music. Musical education of this kind—including the care of children's voices—must continue to be fundamental. Nevertheless, educators find that a certain kind of related, supplementary study adds greatly to the effectiveness of the course in music. The mere ability to read music no more insures a real love of good music than the ability to read our language insures a love of English literature. From the beginning the child must realize that music is one of the choicest means for expressing his highest and dearest sentiments and emotions.

The cultivation of this finer sensitiveness to music is by no means a simple matter. It involves more than the love of beautiful sounds, more than the emotional response to tonal combinations. Music is tonal discourse, and to follow its purport involves intellectual processes as well as an emotional response. Music has definite form and proportion, and displays national tendencies, historical perspective, characteristics of individual composers, and other elements which the trained ear can perceive. These, when understood, increase immeasurably the capacity for enjoyment.

The recent trend of public school music is toward a fuller training in the appreciation of these varied phases of the subject. Effective instruction in this

broader field requires a more extended study than is practicable through the usual school music textbooks. The invention of mechanical musical instruments has, however, met this need, and coincident with their coming a line of instruction has developed known as "music appreciation." This term implies a thoughtful listening to music while attention is directed to the essential characteristics of each composition. It is here that Mrs. Fryberger's pioneer volume finds its place. The power of discriminating listening is of supreme importance in the accomplishment of our larger idea of developing a musical nation, since no concert can rise in excellence above the capacity of its audience.

Of the greatest importance is the realization that the listening lesson is not a thing apart and separate from the daily singing lesson. Every song that the children study should have in it the inherent features of the listening lessons, and complete study of the song should involve consideration of the technical, æsthetic, and interpretative points developed in this volume. Skillful coördination of these several lines of music study must be emphasized and applied through systematic instruction from the earliest years, if our schools are to produce broad-minded and intelligent lovers of music.

OSBOURNE McCONATHY.



LISTENING LESSONS IN MUSIC

CHAPTER ONE

GENERAL INSTRUCTIONS TO TEACHERS

A phonograph and music records are a necessary equipment of every public school building. Their primary use should be educational. The time for presenting music by this method should be spoken of as a "listening lesson" rather than as a concert or an entertainment.

All subjects presented in public schools must have definite outlines and conform to certain educational principles. Method is as essential in teaching the esthetic as the mechanical side of an art. Fortunately, we have learned that we may appreciate the beautiful in picture, poem, or music, without knowledge of the technique by which the work of art has been produced. The term "musical" is no longer confined merely to those who can "play" or

"sing," but includes others who, through habits of listening, have become lovers and intelligent critics of music.

There are countless ways of arranging ideas for the listening lesson. The subject is so elastic that outlines need not be followed arbitrarily. The character of teacher, children, and the environment will suggest subjects not in this book. There must be a certain definiteness, however, in any general scheme. With the realization that acquisition of musical taste is an educational process, lessons should begin with the first year of school life and should be graded as carefully as lessons for the acquisition of knowledge. In the listening lesson, the teacher should avail herself of every means at her disposal. Lessons suggested in these pages call for use of blackboard, phonograph, and occasionally piano.

In order to preserve the lesson idea, the classroom is preferable to the auditorium.

In the selection of phonograph material two points should be considered: (a) every record should contain something which the child will comprehend without an explanation from the teacher, and (b) every record must have musical merit. This basis of selection is obvious. Like people, books, and everything else, music must

be interesting, to hold attention; and furthermore it must be wholesome, to win respect and bring the realization that its influence is desirable.

Concentration and discrimination are the real objects of the listening lessons, and when the first is secured the second will follow.

To induce concentration, records should have a content which makes a familiar and easy appeal so that the child listens willingly. Necessarily, the music must correspond to his interests and experiences. The ability to concentrate may be tested in every grade through an effort to get the words of an unfamiliar song.

To effect discrimination, records should be chosen with reference to their artistic merit, that the child may acquire taste.

While the habit of listening is being formed, records for concentration are most frequently used, but no lesson is complete without both kinds. In the development of child life there are three well-defined stages. In this book these are denominated by the accepted and easily understood terms—Sensory, Associative, and Adolescent—terms which indicate the dominant physical and mental characteristics of childhood, youth, and early maturity. In the Sensory Period (grades one, two, and three) use

three records for concentration to one for discrimination. In the Associative Period (grades four, five, and six) use half and half. In the Adolescent Period (grades seven, eight, and high school) use three for discrimination to one for concentration. It is obvious that the proportionate number is somewhat arbitrary, and the suggestion may be followed only in the first few lessons, increasing the thought of discrimination as rapidly as possible; but until the listening habit is established, the lesson should begin with a record which will command close attention. Concentration is merely *sustained observation* and this means *self-control*. No teacher has control of her pupils until they have control of themselves, and no lesson can be effectively presented until that happy state is attained.

In presenting a record each new idea should be clearly explained and illustrated, although in her explanations the teacher should not enter the realm of imagination; this usually lies beyond the boundary of verbal expression and makes an impression which belongs to each individual. Likewise, there is music, purely sensuous ("Traumerei" or such dance music as "Blue Danube Waltzes"), which is preferably presented without comment. With such

music, however, the pupil should sing the "subject phrase" in order to show that he has received a definite impression of the rhythm and tune. Program music should be accompanied with the composer's explanation whenever possible.

There should be a definite place in the music course for lessons on appreciation; one lesson each month for high school and two each month for grades is the smallest proportion advisable. In presenting the lesson, two rooms of the same or adjacent grades may be combined and the time period doubled. In the lower grades (Sensory Period) the lesson should be from twenty to thirty minutes in length, in which time four records may be presented and discussed. In the intermediate grades the lesson should occupy not less than thirty minutes and in the upper grammar grades and high school not less than forty-five minutes, in order to develop several phases of a subject.

Except in the first grade, use the blackboard continually, making the written program, as the lesson proceeds, and writing thereon any new word or fact that the pupils should remember. Two minutes before the close of the lesson, erase the board work and question the children. "What did you learn that you did not know

before?" "And you?" "And you?" taking care that the sleepest child in the room is not overlooked.

Phonograph records should be correlated whenever possible with other subjects. Follow the general course of study in your local schools, and with subjects of reading, history, geography, and language, use suitable music. In all grades, beginning with the first, certain poems are selected for memorizing. Consult the phonograph record catalogues, and if such poems are set to *good* music, let the children hear the songs after they have learned the words. Before a pupil has finished the eighth grade he has learned many poems of Shakespeare, Longfellow, Tennyson, and others, and the records reveal some of these set to immortal music. What a pity that he should not know the musical interpretation of "Hark, Hark, the Lark!" "Who Is Sylvia?" "The Brook," "Ring Out, Wild Bells," "Crossing the Bar," "The Year's at the Spring," etc. And how incomplete seems the geography course unless the children know the character of the folk songs and dances, the patriotic airs and national hymns, of each country. It is more important to know the height of a nation's musical achievement than the altitude of its mountains; better

to know the emotional depth of a people's song than the linear depth of their lakes.

In the appreciation of music one has a subject of inexhaustible wealth, calling for scientific data and artistic concept. In its teaching there is need of anecdote and humorous incident, but the relaxation from a serious attitude must be brief.

A teacher must have enthusiasm for this kind of work. She should be an inspiration to her class; a fount of knowledge and wisdom. She can never lead students higher than she herself has climbed. She must be a "walking encyclopedia" — or, better still, a Grove's Dictionary — ready to be consulted, but modestly realizing that she is not among the "six best sellers."

The aim of the teacher is to create intelligent listeners. The first distinction, therefore, is made between listening and hearing, with the deduction, that in listening, one *thinks* of what he hears. It is active *versus* passive mentality.

The educational value of the lesson should be emphasized above that of entertainment, and the teacher may ask, "What did you learn?" but not, "Did you enjoy the concert?"

The attitude of the teacher during a listening lesson is of great importance. Once I entered

a schoolroom unexpectedly, and the teacher explained that she was giving a concert with the phonograph. I asked her to continue, and tried to efface myself. She adjusted a record, started the machine, then walked across the room to lower a window shade, removed several erasers and pieces of crayon from the black-board, then began arranging the scattered papers on her desk. Not for one moment had she the appearance of listening to music, — nor had the children, whose eyes followed her as she moved about. There was no concentration and no respect for the subject. In a few years those children would not hesitate to leave a church service during prayer. Deciding to rescue them from their perilous position and get something out of the few minutes remaining, I arose and asked what kind of piece we had just heard. Was it for home, or street, or church? Was it a kind to make them happy or sad? Did it make them want to march or dance? Did it sound like a lullaby? Or a hymn? etc. Not one had a definite idea. So the piece was played again. Each child knew that he might be questioned afterwards. There was concentration. In an instant the *concert* had become a *lesson*.

There is another kind of room teacher who

does not create atmosphere for the subject. She announces with a threatening tone, "Now we shall have a concert on the phonograph, and I do not want to see one of you whisper or look around. If any of you misbehave, I'll keep you after school for a week!" It should not be necessary to tell a class to listen. Suitable music, thoughtfully presented, will command attention.

When the special teacher presents the lesson, the regular teacher may sit at the back of the room with her notebook, making observations on the lesson and copying from the board the notes to be used as a subject for the next language lesson. The room teacher conducting her own lesson should do and say everything necessary before starting the machine, and then stand near by in listening attitude.

A teacher should talk as little as possible in presenting a listening lesson, merely offering a suggestion now and then, unless some definite principle is to be made clear, remembering that we do not need to teach a subject but merely create a desire to learn in the mind of the pupil.

The children should think out the character and content of the music and express their ideas in suitable language. The habit of ex-

pressing themselves about music is most desirable and leads to intelligent criticism.

Frequently play a record without any comment and have the children tell all they can concerning it, the teacher writing the best ideas on the board. Before the second playing of the record the teacher may make suggestions which will lead the class to probe more thoroughly into the musical content. By this time their interest is such that they will retain what the teacher may tell them. It is a good rule to tell nothing which may be gained through intensive listening. After the second playing, the teacher may tell anything about the piece which she has obtained through reading. She may make the distinction clear to the class that there are certain points *in* the music which they must get through listening, and there are other things *about* the music which she will tell them; but that their part is most important.

The teacher may encourage, as far as possible, the use of technical terms as they apply to each music lesson.

A teacher must grasp clearly the essential points and the artistic significance of a composition, and then see that the children also get definite impressions. Let them get them un-

aided if possible; sometimes, however, the teacher can employ suggestion or subtle questions to force the conclusion. She may also add anything of romantic or historic interest concerning the composition. She will not ask the children if they like the music, but will encourage comment which is impersonal. This applies of course equally to all music, whether in daily singing lesson, or occasional listening lesson.

The practice of asking startling but relevant questions will create interest and keep children alert. Never for a moment of the listening lesson should they be allowed to fall into that dreamy mental state which prevails among some of their elders during a musical performance. A lesson should move every minute. There will be time to relax afterwards.

The imagination may be stimulated through having children compare the effect of music to other emotions. Are the sounds cheerful or sorrowful, bright or gloomy? Does the piece make them think of something terrible or beautiful, or happy, or delicate, or tender, or peaceful, or grand?

It is a good habit to write on the board in advance of the listening lesson some crisp thought about music. Books on appreciation

(noted on page 210) contain many impressive sentences like the following:

“A listener thinks of what he hears.”

“One good song is worth a dozen speeches.”

A listening lesson teaches “how to make sense out of sound.”

“Music is a language which begins where the spoken word ends.”

“Music does not belong to a profession; it is the birthright of every one.”

“Music is a necessary part of one’s education.”

“The listener is as necessary as the composer or performer.”

“Good attention may become a habit.”

“Recognition of beauty is a matter of education and culture.”

“We see beauty and truth only in proportion to our intelligence.”

After the fifth grade one sometimes finds boys with scorn and indifference written all over them at the mention of music. It is to these that the teacher must present the lesson. Their conversion to the gospel of good music is possible, and means much to the enthusiasm of an entire room. The following incident is from an experience in an eighth grade. Before beginning the lesson the room teacher

indicated a boy who she said was sure to create disturbance. I suggested that he assist me, his part being to wind the machine and change the needles. He seemed surprised at the deference paid him, and the class giggled at the idea of his prominence. Beginning with the subject of the school song, **Yale Boola**, 16860 (V), was used for illustration and the boy's interest was won. The next record, 16401 (V), **Sally in Our Alley**, sung by the Whitney Brothers Quartet, further marked the blending of male voices. Record 16453 (V) afforded comparison in tone quality with negro voices in the Fisk Quartet of Jubilee Singers and called forth a talk on their "Spirituals," of which "Golden Slippers" and "Swing Low, Sweet Chariot" are typical. The lesson closed with the spiritual idea in the great **Hallelujah Chorus**, 31770 (V). The boy was entranced. He had missed not a word or a tone, sometimes even forgetting to wind the machine, and at the close exclaimed, quite unconsciously, "Gee, but that music was swell!" Beyond doubt, boys of this type can be educated to an appreciation of good music and will learn to talk about it, if a teacher is tactful in her use of the listening lesson.

If her work is psychologically sound, a teacher

will know it by the final results. Children may be entertained for a time by a personality, or by the novelty of a subject, but it will lead to nothing in particular. There must be sound method in all that is done for children though they need not discover its subtlety.

Broadly outlined, the method for teaching music appreciation is this :

In the first year of school life the child is taught to listen to music, first through those phonograph records which appeal to his understanding and curiosity. He learns concentration. He distinguishes simple content in music and expresses his ideas concerning it. He makes comparisons between certain pieces and comments upon them. In short, he has the idea that music contains things to think about, and his mind is active when he hears it. Taste begins to show itself.

With advance through the grades, he gradually becomes familiar with many tunes and can sing the subject phrase, which identifies the piece. Little by little he learns how music came to be what it is; gains ideas about harmony and musical structure; associates folk tunes with different nations; and learns names of different kinds of music, composers, musical terms, etc.

He acquires taste as well as knowledge, and expresses himself upon the subject in suitable language.

He uses the listening lesson as the subject of the written language lesson, learning the essentials of musical criticism.

Finally, in seventh and eighth grades, children have a general idea of classical and romantic compositions and criticise programs which contain symphonic music, art songs, oratorios, opera selections, etc. In other words, a degree of musical intelligence is attained before the high school age, and habits of listening are acquired in the most zealous and formative period of life.

Everybody needs the gospel of good music, and you, most highly privileged teacher, are the missionary. Consider yourself called to the work and as one of the chosen who would not for anything cease her effort to get music into the souls of the children. Use every kind of good music, and introduce it into the child's life at the opportune time. Skillfully work the music in with other subjects; use it often as the basis of the language lesson; use it with geography and history; teach the musical interpretation of certain poems which are memorized; and in addition, have a definite time

in the music course for lessons on appreciation. The time given to this kind of music lesson may not result in spectacular choruses and musical entertainments for public acclaim, but will surely produce a generation of music lovers.

The teacher may sometimes find it more expedient, in board work, to use syllables instead of musical notation. The following notation is used in this manual:

Syllables for notes; a short dash following a syllable indicates a single beat; two dashes signify two beats; a syllable without a dash is equivalent to one half-beat; a syllable underlined or overlined shows its relative position to the tonic. The dot is used as in ordinary musical notation. "America" will serve in illustration:

Do - do - re - ti -, do re -

Mi - mi - fa - mi -, re do -

Re - do - ti - do ---

Records are designated:

C for Columbia.

E for Edison.

V for Victor.

CHAPTER TWO

THE SENSORY PERIOD

Grades One, Two, and Three

To paraphrase an old saying, "If a child can think and won't think, we must make him think," and it is our business to make him think musically. A little child is honest. He will not affect an interest in a thing he does not understand, simply because a grown person says it is interesting. There are musical parents whose children dislike music, the reason being, probably, that the parents expect mature taste from their children. Every child can be interested in music, but he must get the content, not by having it told to him, but by having it so simple that he will experience the joy of discovering it. We face the fact that no one is born with taste, and that cultivation begins early in life.

In this early period a child needs :

I. For Concentration:

- (a) Simple songs which may be learned by rote.
- (b) Descriptive pieces.

II. For Discrimination:

- (a) Pieces which have definite outlines, marked rhythm, and well-balanced phrases.
- (b) Opportunities to distinguish between different qualities of tone — both of human voices and musical instruments.
- (c) Simple tunes to be learned independent of the words.
- (d) Opportunities to become familiar with musical literature — both vocal and instrumental.

The first lesson will be to teach concentration — the *sine qua non* in the art of listening. The musical material must contain something which the child can comprehend and enjoy in order to hold his attention; it must contain also something new which he can add to his little knowledge. This is musical growth.

SELECTED LESSONS FOR SENSORY PERIOD

(Records suggested for this period may be used in first grade, unless otherwise indicated.)

I. For Concentration:

- (a) Simple songs to be learned by rote, which have words corresponding to child's experience.

The following method of presenting songs based on familiar words is for the first lesson; thereafter, records in this class may be used for pleasure and variety in rote singing.

Mother Goose Songs. 17004 (V)

Before beginning the lesson, the teacher sees that the machine is wound, the needle adjusted, and the record in place. Without any comment upon the character of the lesson, she says: "I wonder what this piece is about? When any one knows, he may raise his hand but not tell anybody." She starts the machine, playing "Little Bo-Peep." Hands come up until about half in the room have recognized the words and are eager to tell. Their faces gleam with the joy of discovery. With finger on her lips, however, the teacher will not allow the name of the piece given. She calls attention to one boy whose hand is raised and to a boy sitting next to him who has not heard. She wonders why. She asks if the second boy can listen harder. The piece is played again and most of the latent half wake up. Even a third effort is warranted in the desire to have every child get this point of the lesson; namely, that he will hear something pleasant if he listens closely. A child is asked to recite the words. The children then sing with the machine and discover that the lady sang the word "home" longer than they did. They try again and have now learned the song, which subsequently they can sing without the machine.

The teacher wonders what the next piece is about, and plays "Little Jack Horner." Almost the entire class will discover the words the first time and be eager to tell them.

Other pieces on this side of the record should follow, and after the children have sung "Ride a Cock-Horse," call attention to the little bit of music heard before the words—meaning, of course, the introduction. Play it. What did it sound like? Some child is sure to say, "It sounds like a horse trotting." For the first time their attention is given to an artistic accompaniment. Apply the same idea to "Twinkle, Twinkle, Little Star."

In the same manner, present

Mother Goose Lullaby. 17719 (V)

"Rock-a-by, baby, thy cradle is green;
Father's a nobleman; mother's a queen;
Sister's a lady and wears a gold ring;
Brother's a drummer and drums for the king."

The following method is for the first presentation of songs based on unfamiliar words.

The Secret. 17513 (V)

Ask, "What is a secret?" They all know, and several children may be allowed to give their understanding of the word. Repeat the stanza. (Words may be obtained through listening to the record, or from "Dutch Ditties" by Anice Terhune, published by G. Schirmer & Company.)

[NOTE.—The wise teacher will recite the text thoughtfully, giving due significance to each important word. In this detail one cannot afford to be careless, since little children are but imitators. Any slight aid in securing interest is of course justifiable, as, for example, enumerating on the fingers "Hans, Franz, and Peterkin" of the poem.]

Play the record. Let the children repeat the words after the teacher (phrase method) and then sing with the machine, when they will have the double task of remembering the words and learning a new tune. But it is done easily, since they have already repeated the words and the tune is rhythmic.

In the same manner, create interest in **The Giants, 17596 (V)**.

Ask: What is a giant? You may learn a song about giants who were so tall they could "reach clear up to the skies." What would they see there? Yes, "clouds," and "stars," and "sun," and "moon."

(Words may be obtained through the record, or from "Songs of Child World, No. I," Riley-Gaynor, published by Clayton F. Summy Company.)

The following method is for presenting another class of songs having unfamiliar words.

Without comment, play **Old Chanticleer, 17513 (V)** (same record as **The Secret**).

At the first sound of the rooster crowing there is concentration. Every child will listen attentively to this short song, which, by the way, is excellent in its clear rhythm and simple content. At the conclusion, hands will fly up to tell that "the rooster crowed." Then the teacher asks, "What else did you hear?" Some one will answer, "A lady sang." "Yes," says the teacher, "but what did the lady say?" Not one can tell anything further than "Cock-a-doodle-doo." "What did the lady call the rooster? Oh, it was such a funny long name, 'Chanticleer.'" The teacher writes it on the board. The children say it. (This is the only word they

cannot get by intensive listening.) Play the record, ending with the first couplet. Ask again, "What did the lady say?" Several children have hands up to tell the first two lines: "You think your voice is very fine, but I can do that too." All the rest of the children get the idea of what to listen for and also the valuable point that they must *remember* what they hear in order to tell the teacher. The mind is now engaged both in anticipation and recollection. Play the record again, ending with the next thought. This piecemeal method of playing has value in the first period in making it easier for children to learn both the tune and words of an unfamiliar song. At each playing, new phrases will be learned, and after five or six attempts the little stanza can be repeated.

When words and tune are well in mind, have the children sing, making the observation that when the rooster crows, they listen.

As teachers know, memory tests are of great interest to primary children, and it is wise to call upon individuals in the class to repeat the poem or to sing certain couplets.

(Words may be obtained through listening to the record or from the collection of primary songs called "Dutch Ditties" by Anice Terhune, published by G. Schirmer & Company.)

In the same manner, use **Rigetty Jig, 17719 (V)**.

After listening to the record several times (if necessary), the teacher questions the children: What was it about? "A horse." What else? "A willow tree." Who ever saw a little boy ride a stick around the room and play that it was a horse? With this slight suggestion the words are recognized and the class may repeat:

"So fast, so fast, my horse can go.
 Oh, riggetty, jiggetty, jig, you know!
 It's just a branch of a willow tree.
 Oh, riggetty, jig, you see."

Summary: Thus far there have been three steps in presenting the rote songs:

First, the children discovered "Bo-Peep," which contained something old (the words) and something new (the tune).

Second, the children related a new tune to new words which were told to them.

Third, the children learned both unfamiliar words and music through concentration.

In the *first class*, the teacher will place songs, the words of which are already familiar to her pupils.

In the *second class*, songs to be presented after the manner of "The Secret," are:

The Giants, 17596 (V)	
The Woodpecker	} 17686 (V)
Robin Redbreast	
The Owl	
The Bobolink	
The Tulips	} 17212 (V)
Slumber Sea	
Sleep, Little Baby of Mine	

In the *third class* are:

Slumber Boat, 45075 (V)
See-Saw
Pit-a-Pat
Riggetty Jig, 17719 (V)

The basis of classifying songs in these groups depends upon the difficulty in grasping both new tune and words at the same time. If words are indistinct, the song belongs to the second class where words are told. If the tune is not rhythmically contagious, the song belongs also in the second class.

Songs in the third class must have distinct words and rhythmical tune. The children may first sing the tune with the record, using syllable *la* when the tune is long or difficult for the grade; e.g. "Sleep, Little Baby of Mine."

Have the children sing all songs first in concert, then individually. The teacher should smile with encouragement upon every effort, but should render little assistance either through singing or marking the rhythm — thus teaching children self-reliance and gaining responsiveness from the beginning.

(b) Descriptive pieces.

The following method is for the initial presentation.

The Whistler and His Dog. A 64 (C); 17380 (V)

Ask, "What will a dog do when he hears music?" Hands come up and the children are eager to tell you, "He barks," or "howls," or "cries." Tell them the band will play and a boy will whistle and maybe the dog will bark. The concentration, which

is the pure object of this lesson, continues until the piece closes with the anticipated bark of the dog. The rhythm and melody are clearly marked and the harmony so simple as to be no distraction to the child mind. Some of the boys pucker their lips—touched by contagion of the whistling in the piece. A point may be made of the benefits of whistling and how it makes us healthy and happy.

In a Clock Store. A 5684 (C); 35324 (V)

Tell story. Once there was a store with nothing in it but clocks, all kinds of clocks, hanging around the wall: a big clock that struck so loud it could be heard all over town, and little clocks that ticked so softly you could hardly hear them. And there was a cuckoo clock (how many have seen one?) and a tall clock that you could get into, and a wonderful clock that played a tune with chimes. A boy took care of this store and he whistled when he dusted off the clocks, — such a happy boy was he! You may raise your hands when you hear him whistle. One day the tick-tock of the big clock grew slower and slower and finally stopped, and the boy came and wound it up, and oh, it sounded so funny! You may raise your hands when you hear him wind it.

Start the record, and as the clocks strike, count the strokes on the fingers to hold the concentration of the children. This record takes four minutes to play, and it is necessary in the first grade to have something definite in anticipation to keep interest. At each playing, have a new point for anticipation.

The Toymaker's Shop. 60080 (V)

This closely resembles "In a Clock Store" in character, and may be presented in the same way

by telling the story of a Toymaker's Shop and how all the toys talked one day when the master was away. At the conclusion of the record the children will be eager to tell of the different sounds heard. Each row may be asked to raise hands when certain things are heard, as the music box, the rooster, the big dog, the crying puppy, etc.

Dagger Dance ("Natoma"). 70049 (V)

Ask the children, "How many have seen real Indians?" Many will have something to tell about where they saw them. The whole room is soon concentrating upon the subject of Indians. Then the teacher inquires, "What kind of music have the Indians?" The first half of the record is played, closing with the fourth repetition of the first theme. The teacher asks, "Is it like our music?" "No." "What's the matter with it?" The never failing answer comes, "It's too jerky." This is the one adjective that comes from every primary group of children, though some will also say it is "coarse" and "rough" and "loud." The question, "What kind of music do we like?" will bring the desired answer, "Smooth." When children do not sing smoothly they may be reminded of the "jerky Indian."

Song of Nightingale. 64161 (V)

Start record without comment. After a few phrases are heard, quietly wonder what kind of bird is singing. One child says, "canary," but as the phrases change, opinions vary, and we hear "bobolink," "meadow lark," "red-headed wood-pecker," "robin," "song-sparrow," etc., and they finally decide upon "mocking bird." Write "nightingale"

on the board. They have learned that it sings many different tunes and can also tell that it sings at night.

[NOTE.— There are very few records which the children should be allowed to interrupt—only those where constantly changing phrases make it necessary to define them as they are heard.]

Summary of work with descriptive pieces: Natural and easy concentration has been secured through an underlying story, or through the element of curiosity.

Each record should be followed by oral expression or language drill, which, based solely upon ear perception, renders that sense more acute. After the initial use of the record, continue as long as interest is found, developing different points with each presentation.

II. *Discrimination:*

(a) Between character of pieces.

Cradle Song. — Hauser (Cello Solo). 17254 (V)

Before playing this number, the teacher should create interest and force a conclusion upon its character through suggestion: There are many kinds of music.

What kind makes us want to keep step as we walk? “March.” Can you always tell a march?

What kind will put the baby to sleep? “A lullaby.” Can you tell a march from a lullaby?

What kind goes pretty fast and makes the feet

want to go round? "Dance." Can you tell a dance from a march? From a lullaby?

What kind do all the people sing together in church? "A hymn." Can you tell a hymn from a march? From a lullaby? From a dance? Now we shall see. Telling each child to raise his hand as soon as he has decided the character of the piece, the teacher plays the record (only first theme with its repetitions).

The class almost as a whole will say it is a lullaby.¹ The teacher asks one child how he could tell it was a lullaby. "Because it was slow"; another will say "low"; "soft," "smooth," "sweet," come from others. Yes, but something else told you it was a lullaby. How did it go? "Up and down," says one. "Wavy," says another; "like a swing," still another. Yes, but there is one word that belongs to a lullaby, and you haven't said it yet. Do you wave or swing the baby to sleep? And each child is ready with the word, "rock." Yes, there must be a rocking in every lullaby. Some one sings by the cradle, and her song must be soft, and low, and sweet, and slow. What sang the mother's song in this piece? The answer "violin" is given, and the teacher may explain that it is a large violin which rests on the floor and that the musician sits when playing it. It sounds deeper than the little violin which is tucked under the chin, and is called a cello (write on board). She may subsequently compare the tone with a violin record and show pictures of the two.

Have the class sing with the record, using syllable *la*, and move the right hand slightly to the rocking rhythm.

¹ Should some child thoughtlessly say "March," play the record again and have him try to march to the very slow tune. He is impressively convinced — and so is the entire room.

Hymn (Church Bells and Organ). 16825 (V) (a)

Play only through repetitions of opening theme.

What did you hear? "Bells." But what did you hear first? "Bells."

Start record again and children will discover that the organ comes first, it being obscured in the overwhelming sound of the bells. Which plays the tune (the part you can sing)? Let them sing with the bells, using syllable *la*, and they will learn the distinction between the tune and its accompaniment. The last word, not belonging to the primary child's vocabulary, may be defined as "music which keeps company with the tune."

What kind of bells? How do you know they were church bells? Maybe they were on the fire engine house or in the courthouse tower. The children are firm in associating bells and organ with the church — to some extent, their unconscious reasoning being based on the character of the hymn tune.

What kind of piece is it? "A hymn" is the never failing answer.

Ciribiribin Waltz. 16357 (V)

What kind of piece? "Dance."

Dance California. 17357 (V)

This may be used as a variant with the preceding, and has additional interest for children in the orchestra bells which carry the theme.

American Patrol. 16523 (V)

What kind of piece? "March."

Soldiers' Chorus. 35227 (V)

This well-known composition has been arranged for school marching, and the children may march through the aisles when it is played.

Spring Voices (Whistling Solo). 16835 (V)

or,

Song of the Wood Bird. S 3016 (C)

Play a part only. Question its character. Happy or sad? Fast or slow? High or low? Does it sound like spring or winter? When do the birds sing? Comment on the joy of whistling, as, "Whoever saw a boy cry and whistle at the same time?"

Farewell (Cornet Solo). 17035 (V)

Ask what instrument plays the tune. Is the piece happy or sad? Is it a march? Is it about spring-time? How does it sound? "Sad and slow."

Is it a lullaby? "No." But it rocks like a lullaby and is low and slow and soft. How do you know it will not put the baby to sleep? "It is too sad." What kind of tune has the lullaby? "Oh yes, sweet."

Are people glad or sorry when they say good-by? Do they say it in a hurry or slowly? This is a "good-by" piece suitable for early grades. Let the class sing with the record and later, independently, using the syllable *la*.

Summary of work in distinguishing musical character of pieces: Vague and unexpressed musical knowledge has become definite. Distinction between different kinds of music has

been focused into a new interest, and musical observation has become more keen.

(b) Opportunities to distinguish between different qualities of tone — both of human voices and musical instruments. Concerning the voice a child should tell whether it be that of a man or woman, whether high or low, loud or soft, fast or slow. Concerning instruments he should learn the quality of the cornet, violin, flute, organ, bells, and piano, — in short, those which would most likely come into his experience. A special list of records is not needed, since points desired may be deduced from records already mentioned.

(c) Simple tunes which the child learns, independent of words, by singing the melody and marking the rhythm with a slight movement of the hand without the aid of the teacher. Such pieces should be simple enough to be sung with the phonograph after a few phrases are heard.

1. The class should sing melodies in instrumental compositions whenever the compass is suitable.

Sweet and Low (Brass Quartet). S 3011 (C); 16382 (V)

Brahm's Lullaby (Cornet Solo). A 1304 (C); 17417 (V)

Have the children sing these selections, using the syllable *la*, until tunes are familiar. The teacher

may then write words of songs upon the board if desired.

Use in the same manner **Cradle Song, 17254 (V)** (page 27), and **Hymn, 16825 (V)** (page 29).

2. The class should tap rhythm in pieces where it is easily marked.

Strauss Polka Mazurka (Bell Solo). 16280 (V)

Used as a rhythmic exercise in grades two and three. The teacher speaks of the bell ringing a tune while the band plays, and suggests that the children put their right arms on the desks and tap quietly in concert with their index fingers. When the music begins, the teacher shows how each one taps at the same time (first beat of each measure), and while watching them, tells this boy he is too slow, another too fast, and so on, until all are in rhythmic accord. At first she may whisper "down, down, down" at the leading accent.

Dance California. 17357 (V)

This may be used as a variant with the preceding number.

(d) Beginning the acquirement of musical literature. A special list is not suggested since each teacher will add records to those already mentioned.

The following song may be taken as a fitting conclusion to illustrative material, inasmuch as it contains many points developed in preceding lessons.

Song of the Chimes (Lullaby). 64322 (V)

This represents the highest type of song in primary work. As with the observation song in the first lesson, the teacher quietly wonders what the piece is about as she starts the machine. At the first sound of the chimes, the children are eager to say "church," but the teacher tells them to hear it through. Later, when they catch the words "lullaby," "sleep, my baby," and find also the rocking there, they are confused. After a thoughtful moment the two ideas are related and hands fly up. "A Christmas lullaby." The teacher then tells the words to them. Obviously, the selection is not for them to sing, but to create taste.

Conclusion. With the variety given in preceding pages, the teacher should have no difficulty in fitting other pieces of similar character into the general scheme. The teacher will note the preference shown for compositions having sustained tones — the "Church Hymn," "Farewell," "Lullaby" — and will recognize their excellence for ear-training. When the children sing with such records, they should give the long tones their full value, such tones also requiring smooth and soft effects.

In the selection of records, special care is required for the youngest children, since not all that are labeled "Children's Songs" belong to that class. There is a vast difference between what an adult thinks a child ought to

enjoy and what he actually will enjoy. Song records should contain simple words, clear enunciation, and pleasing voice (lyric soprano preferable). Any song in which the tune is of more value than the text or which contains words beyond the comprehension of the grade is preferably learned through solo instrument. All pieces should be short, simple, and capable of producing a definite impression.

After the initial lesson has been gained from a record, continue its use as long as there is interest or pleasure, developing different ideas suited to the grade. Briefly illustrative is Hauser's "Cradle Song" (page 27), already used to develop other points.

Play record through first phrase; have the class sing the phrase; then subsequently, count the number of times it is heard (the teacher lifting the needle after the fourth repetition). Thus is the attention first directed toward the "repetition of the phrase." There is every reason why young children should learn this first and most important lesson in musical structure.

When the children have gained several ideas of musical content and are familiar with a number of records, play a new piece and ask them to classify it, or to comment upon its

different points. Children become as eager to hear new pieces and find what they are like as to get hold of a new story. From this stage, taste develops rapidly and the teacher finds it easy to discontinue the use of records intended merely to hold attention.

There is logic in program making even for little children. In the several records given for illustration, it is obvious that the "Song of the Chimes" has high esthetic value and is used for developing taste. Had this piece been placed in the first lesson it would have meant nothing to first-grade children, inasmuch as they had not learned to listen intently and to think about the music.

The teacher will not forget her privilege of raising the next generation to a conception of music as something more than an entertaining diversion. Right now in the first grade must the child *think* about the music he hears, and hereafter we may be sure he will *demand the kind that has in it something to think about.*

CHAPTER THREE

THE ASSOCIATIVE PERIOD

Grades Four, Five, and Six

As in the preceding period, music must make simple and easy appeal. It is still Life's unconscious playtime — the last of it.

In this period, the child will relate and enlarge upon many ideas gained at an earlier age. Lessons rich with variety of thought are eagerly grasped. It is the time to store the mind with beautiful melodies and simple harmonies; to lay the foundation for that artistic enjoyment which will last throughout life.

Of prime importance are :

I. Folk Songs and Folk Dances.

II. Compositions Having Definite Musical Content, for More Extended Practice in Discrimination.

III. Suggestive Compositions to Supplant the Descriptive :

(a) Songs based upon familiar poems.

(b) Instrumental pieces related to suitable stories.

IV. Medleys—for Quick Recognition of Familiar Compositions.

V. Familiarity with Artistic Compositions Gained through Method of Singing the Subject Phrase.

VI. The Principle of Harmony.

VII. Form.

VIII. History of Music.

- (a) Five-tone scale.
- (b) Indian music.
- (c) Negro music.

IX. Singing Habit Established :

- (a) Through persistent singing with phonograph records.
- (b) Through thoughtful consideration given to the importance of singing — emphasis being laid upon the sustained tone, its effects and benefits.

[Note — All records mentioned in this chapter may be introduced in the fourth grade unless otherwise stated, and should be continued as long as interest is sustained and additional points can be developed.]

SELECTED LESSONS FOR ASSOCIATIVE PERIOD

I. Folk Music.

Children should be saturated with this primitive music. Only the joy of the contagious rhythms and melodies will be realized at this

age, but a deeper interest will come subsequently when the music is related to geography and history lessons.

(a) Songs.

Bring the significance of the folk song to the class through the familiar "Swanee River."

How many know the song? (All in the fourth grade except a few foreigners.)

The class may sing it (key of D).

When did you learn it? "I do not know."

How did you learn it? From a book?

"No, just from hearing it."

Then it must be *easy*.

Did you like to learn it?

"Yes."

Then it must be *pleasing*.

Is it a new song?

"No."

How old? (No answer.)

As *old* as your grandpa.

Who sing this kind of song?

"Colored people."

But so do the white people.

Where is this song sung?

"In the South."

Yes, but also in the North.

To whom does it belong?

To *everybody*.

What do you call a song that is old and that everybody likes and can learn easily from hearing it?

It is a word of four letters.

Yes, a "folk song."

Evolve a blackboard statement from words italicized; as: A folk song belongs to everybody,

is easily learned, has a pleasing tune, and lives to be old. Only good songs live to be old.

Have the class name other folk songs of America. Several of Stephen Foster's will likely be named; as, "My Old Kentucky Home," "Old Black Joe," etc., showing that the children have the idea.

Have the class name a folk song of Scotland; of Ireland; of other countries also, as far as the class development will warrant.

From a large number of folk song records, the following are selected.

Annie Laurie	}	Vocal Medley	Fourth Grade
Comin' Through the Rye			
Blue Bells of Scotland			
The Campbells Are Coming			
Auld Lang Syne			
Loch Lomond	}		Fourth Grade
Robin Adair. 16039 (V)			
The Harp That Once Thro' Tara's Halls			
Last Rose of Summer			
Wearin' of the Green			
Killarney	}	Vocal Medley	Fifth Grade
Come Back to Erin			
The Low Back'd Car. A 1340 (C); 64329 (V)			
Minstrel Boy. 64117 (V)			
Girl I Left Behind Me. 17597 (V)			
Old Black Joe	}	Medley	Fourth Grade
Dixie			
Swanee River			
My Old Kentucky Home	}	Chimes	Fourth Grade
Home, Sweet Home			
Carry Me Back to Old Virginny. 656 (V)			Fifth Grade

Santa Lucia.	A 1340 (C); 16882 (V)	Fifth Grade
Believe Me if All Those Endearing Young Charms.	64180 (V)	Sixth Grade
Drink to Me Only with Thine Eyes.	74204 (V)	Sixth Grade
Flow Gently, Sweet Afton.	17386 (V)	Sixth Grade
All Thro' the Night.	64414 (V)	Fourth Grade
How Can I Leave Thee!	A 1689 (C); 87505 (V)	Fourth Grade
Golden Ring.	A 1667 (C)	Fourth Grade
You Live in My Heart.	87182 (V)	Fifth Grade
Lieber Augustin Tannenbaum	} Vocal Medley 31687 (V)	Fifth Grade
You Live in My Heart		
La Paloma (The Dove)	} 17442 (V)	Sixth Grade
La Golondrina (The Swallow)		

Records of folk songs may be easily supplemented by additional selections found in the regular music readers.

There is also another class of folk songs with contagious melody but over-sentimental text, which may be learned through a solo instrument in preference to the voice. Italian and Neapolitan songs provide familiar examples, such as :

O Sole Mio	16899 (V), Cornet Solo	Sixth Grade
Maria, Mari	16900 (V), Cornet Solo	Sixth Grade

In teaching records like the preceding two, the teacher may conduct as in chorus while the class whistles or sings. It is opportune to speak again of the benefits of whistling. To

develop this art, the teacher may give a short exercise (for home practice) in which the tone is produced by inhalation as well as exhalation, and in which the only occasion to interrupt the tone is for moistening the lips. In such exercises she may watch the second hand of a time-piece, and allow four seconds for each inhalation or exhalation — using one tone only, or the scale ascending and descending (E to E). With one hand on diaphragm, while long tones are taken and released, the child will recognize the foundation of the “air column” and develop rapidly his ability to sustain tones. A whistling chorus may be beautiful if the tones are steady, true, and modulated.

(b) Dances.

Many of the folk dances may be sung as games.

From a wealth of material the following dances are suggested, some for whistling and singing; others (underscored) because they have an historical value.

<u>Tarantella</u> (Ital.), <u>Ace of Diamonds</u> (Dan.)	17083 (V)
<u>Shoemaker's Dance</u> (Dan.), <u>Klappdans</u> (Swed.)	17084 (V)
<u>Greeting</u> (Dan.), “ <u>I See You</u> ” (Swed.)	17158 (V)
<u>Oxdansen</u> (Swed.), <u>Czardas</u> (Hung.)	17003 (V)
<u>Reap the Flax</u> (Swed.), <u>St. Patrick's Day</u> (Irish Jig)	17002 (V)
<u>Minuet</u> (French), <u>May Pole Dance</u> (Eng.)	17087 (V)

<u>Highland Fling</u> (Scotch), Folk Dance (Rus.)	17001 (V)
<u>Kamarinskaia</u> (Rus.)	17001 (V) S 3002 (C)
<u>St. Patrick's Day, Highland Fling</u>	S 3000 (C)
<u>Czardas</u>	S 3037 (C)
<u>Shoemaker's Dance</u>	S 3038 (C)
<u>Mountain March</u> (Nor.)	S 3041 (C)

A popular method of singing folk dances is to make two divisions of the class, having the first half announce a single (or double) phrase and the second half respond with that which immediately follows. Or, the class may be divided into whistlers and singers and accompany the record in antiphonal manner.

[NOTE. — Stories concerning the history of these dances are interesting, but more properly belong to the geography lesson. However, the story of the Tarantella is for children of this period, who may be told of its association with the giant spider, tarantula. The dance belongs to Italy and Mexico, where the spider is found, and the superstition is current that a person bitten by the poisonous insect must whirl rapidly in this dance until he falls from exhaustion. Only then is the poison driven out.]

II. *Compositions with Definite Musical Content.*

In the earlier period, children distinguished the character of simple pieces having definite outlines, marked rhythm, and well-balanced phrases — as marches, hymns, lullabies, dances, and certain songs. These subjects contain a life-long interest, and in the Associative Period

must be given more artistic expression. Also finer distinctions may be made between pieces of the same general character; as, for example, a march that is heroic and a march that is sad; or dances that are hopping, or whirling, or gliding, etc.

(a) Marches.

Of the forms which were simply and well defined in the Sensory Period, none may be expanded more easily than the march. The average child has not distinguished differences between pieces of the same general character. A march has been a march and nothing more. With the fourth grade, the subject may be introduced and continued through all succeeding grades.

American Patrol. A 1041 (C); 50145 (E); 16523 (V)

Tell children they must give it a name which will fully describe it. As the piece is played, the class may name the different tunes as they are heard, and the teacher may write them on the board; "Columbia, the Gem of the Ocean," "Dixie," "Yankee Doodle."

At the conclusion ask:

What kind of piece was it?

"March."

Who were marching?

"Soldiers."

What kind of soldiers?

"American."

How do you know?

"They played American tunes."

Put these words together and tell the name of the piece.

A deliberate body it is for a moment until the correlation is made: "American Soldiers' March."

This composition may be familiar to some in the class, who will announce its printed title, namely, "American Patrol." If so, write the new word on the blackboard, and fix its meaning for the class. The children commonly associate it with the policeman, and the significance of guard duty should be applied to the soldiers as well.

Dead March from "Saul." A 5150 (C); 16980 (V)

Play the record.

Would this be a good march for soldiers?

"No."

Would it be good for school purposes?

"No."

Might the street band play it for a celebration?

"No."

Why not?

"Too sad."

When would it be suitable?

"When some one is dead."

The teacher writes the title and the composer's name — Handel — on the blackboard, explaining that this is one of the great funeral marches and has been played over some of the great heroes of history.

Funeral March.—Chopin. A 5150 (C); 80073 (E); 35157 (V)

Play first part only, in fourth and fifth grades.

The class has no doubt of its character.

In the sixth grade, play the entire record and at its close draw from the class some deductions as to its two strongly contrasted ideas.

What did the first part represent?

"The tramp of the feet." (Or, as a more experienced critic has said, "The heavy tread of mourners in their sad progress to the grave.")

Does the marching continue in the second part?

"No."

Describe the second part.

"A beautiful melody."

Yes, like a song.

Is it placed in the range of a high or a low voice?

"High."

There must be a particular reason for this.

What kind of voice would best express hopefulness and spiritual thought?

"High, of course."

The teacher may explain: The first part describes the earthly or material; the second part the spiritual, which through the beautiful song declares the hope of immortality. The march closes as it began and may thus represent the procession as it moves away from the filled grave. This composition has been said to depict Chopin's sorrow over the fall of his dearly loved native land, Poland.

Interesting comparison may be made with the Funeral March from the Beethoven Sonata, Opus 26, — record 35426 (V).

[NOTE. — While it is not necessary for the school child to be deeply impressed with the funeral idea, he must grow beyond the ordinary school march. There have been known full-grown men whose opinions on literature and other serious subjects were to be respected, but whose appreciation of music had never advanced beyond the march of the street band.]

Funeral March of a Marionette. — Gounod. A 1211 (C);
31081 (V)

(Initial presentation in the sixth grade.)

The teacher writes the title, with name of composer, on the board and has the class anticipate the character of the selection. Some such suggestion as the following may be used:

I wonder what the piece will be like. Every one can recognize a march, and also a "funeral" march.

What is a marionette? Doesn't anyone know? What did that little boy say?

"The Queen of France" (meaning Marie Antoinette).

Part of the class may see the joke, and if no one in the room can define the word, the teacher explains that it is a little wooden doll.

How many of you have seen the Punch and Judy wooden figures? And the Jumping Jacks with jerking arms and legs? Well, one of these has probably lost its head or had its legs broken off — poor little thing! And all the other little wooden dolls are going to march to the funeral. Oh, it's very sad! I wonder how such a march is made. There ought to be something loud at first, — like trumpets. Why?

"To call them all together."

Then maybe there should be several sad chords. Why?

"To put the little mourners in a sorrowful mood."

And then the real march ought to begin. Perhaps they will sort of jerk along, and perhaps one little marionette will feel so badly that she will wail out, "Oh, dear me!"

We know it will be a good march because of the name after it — Gounod. He was one of the best composers that France has produced.

Now play the record, which will be received enthusiastically, and which, by the way, will warrant frequent repetition.

Among other marches to be used in the sixth grade, are suggested :

Soldiers' Chorus (Instrumental Arrangement) 35227 (V)

Pilgrims' Chorus (Instrumental Arrangement) A 5337 (C);
31382 (V)

Men of Yale. 16713 (V), based upon college songs.

"Aïda"—Grand March. A 5223 (C); 35265 (V), accompanied with brief story of war four thousand years ago between the Egyptians, the most civilized people of Africa, and a savage tribe. This march is played when the captain of the Egyptian army returns victorious, bringing with him the captive Ethiopian king and many prisoners taken in battle.

(b) Lullabies.

It is desirable to continue use of lullabies in this period, since in the adolescent age, when the girl has put away her dolls, and the boy no longer sits on mother's lap, the subject will contain no interest (except in idealized form). It is regrettable that more of the great cradle songs are not sung in English and in compass suitable for children to follow.

The Little Dustman. — Brahms 17556 (V) (Appendix)

Highland Cradle Song. — Schumann 17556 (V) (Appendix)

Lullaby. — Brahms

(Cornet Solo) 17417 (V)

Cradle Song. — Schubert 87214 (V)**Rockin' in de Win'. — Neid-
linger** A 1475 (C) (Appendix)**Rockin' Time. — Knox** 17918 (V) (Appendix)**Mammy's Song. — Ware** 17039 (V) (Appendix)**Lullaby from "Erminie"**

S 3008 (C) ; 80113 (E) ; 17345 (V)

III. *Pieces Containing the Element of Suggestion or Refined Description.*

Pieces which are purely descriptive should be used sparingly after the Sensory Period. This style of composition, in addition to its artlessness, is too simple to stimulate mental effort even in a child. Under this head are :

(a) Songs based upon familiar poems.

(b) Instrumental pieces related to suitable stories.

(a) Songs.

The Cuckoo Clock. 17513 (V)

Recite poem. (Appendix.)

The class may anticipate musical characteristics that would be suited to the words.

What kind of voice should truthfully imitate the cuckoo? High or low?

"High."

What kind of instrument should play the accompaniment — one making long or short tones?

"Short."

Would a square-cut tune, like a march, suit the clock idea?

Would a dance tune be suitable?

Would a tune having scales in it be truthful?

Many relevant questions will occur to each teacher and will serve to create interest, — in fact, will make the class fairly curious to hear the music.

The record is played and the class finds that the tune is not only simple like the life of a clock, but goes round and round mechanically like the wheels and hands of a clock. All have heard the piano and clappers in the accompaniment.

The Hungry Windmill. 17513 (V)

Draw from the class, a description of a windmill and the way in which it works. What can it do by working? Show picture of a Dutch windmill. Recite poem. (See Appendix.)

What will you expect to hear in the accompaniment?

“The whirring or flapping sound of the mill.”

Though not strictly in the class with the preceding songs, **The Four Leaf Clover** belongs to this period (or may be introduced even in the third grade).

Who ever found a four leaf clover? (Most of the children raise hands and beam at the happy experience.)

What did you think when you found it?

“Good luck.”

Who knows a poem named “The Four Leaf Clover”? (It is in the list for memorizing, in some schools.)

Have some one in the class recite it, if possible; if not, the class may repeat it phrase-method after the teacher. (Appendix.)

Some one wrote music to go with these words and it became a song.

What kind of tune should it be, pretty or ugly?

Would you expect any harsh-sounding chords in the accompaniment?

Play record 64139 (V).

Write on the board: "Music must be truthful."

Explain that one requirement of a good song is that words and music must express the same idea.

(b) Instrumental compositions based upon story or title.

Judgment must be exercised in selecting material for this class, as much of it contains coarse or commonplace features.

Write upon the board:

¹ **Dance of the Trolls. — Grieg.**

Have class anticipate character of the music. There is no doubt as to the significance of a dance. Ideas concerning a troll are crystallized as follows:

A tiny dwarf something like a brownie, but more ugly. He has brown, wrinkled skin, pointed ears, long hooked nose, crooked back, bowlegs, and an ugly disposition — finding his greatest pleasure in tormenting people.

What kind of tune should represent the troll, pretty or ugly?

"Ugly."

Should the tune be long or short?

"Short, because the troll is so little."

But the piece is long; how shall a long piece be made from a little tune?

¹ Catalogue title, "Hall of the Mountain King."

“By repeating it over and over.”

The teacher may supply the dramatic background for the composition as follows:

In Norway lived a character like our Rip Van Winkle. His name was Peer Gynt. (Write on board.) One night he wandered off to the mountains and was tormented by these little imps who circled around him in a wild and exciting dance. There are no words to the music, but the language of tones will tell this story.

After playing record 4351 (V), write on the board: “Music *must* be truthful; music *may* be beautiful.”

Ask the class: Was it truthful?

“Yes.”

Was it beautiful?

“No.”

Was it good music?

“Yes.”

The teacher makes analogy to a person who is homely, but good and true.

Impress upon the class the fact that Grieg was the greatest composer of Norway.

Write on blackboard:

Narcissus.

Ask class for its meaning. (The story is in supplementary reading for fifth grade in some schools.)

One will say it is a “flower”; another “a shepherd boy”; finally this story will be drawn from the class:

A beautiful lad named Narcissus, son of a water nymph and a river god, loved to be near the water. He saw his face mirrored in the stream, became vain, and was changed into a beautiful water flower retaining the name Narcissus. The plant thrives on the

banks of a stream, and the delicate white flower nods its head over to face the water.

Is this a true story?

"No."

What kind is it?

"A myth."

Where do we get it?

"From the Greeks."

Did they believe it?

"Yes, it was part of their religion."

The teacher may write on the board **Ethelbert Nevin**, telling the class that this man, an American composer, has told this story in the language of tones.

There are but two ideas in the story: first, the youth (who is changed into a flower); and second, the transformation or changing process. The musical design is worked out in the following manner:

A pretty and simple tune represents the attractive young boy. Had he been homely, the tune would have been homely, and had he been more mature, the tune would have been less simple.

To represent the changing process, a second little tune starts but never seems finished, going from one key to another, and another, and another. There are also several chords which do not sound just right and of course *should* not until the change is completed. The piece closes with the same pretty tune heard in the beginning, but now it expresses the beauty of the flower.

Notice how the tune nods, first as the boy, and then as the flower bends toward the water. The class may sing, or whistle, the tune with the record.

Play 16029 (V); or S 3009 (C).

At the close of this first presentation, some further thought may be added, as:

The piece is so short. Why?

"The story is short."

But suppose Mr. Nevin had made it longer, and ornamented it somewhat by the addition of some pretty chords and scales and another little tune?

The class frowns at the suggestion, and the lesson is impressed that good and abiding art must be truthful as well as beautiful; and also, that a composer can have a design back of his music.

Write on the board:

The Butterfly (introduced in fifth grade).

Anticipate its general character.

Will the music be high or low?

"High."

Should it be played by a heavy- or a light-toned instrument?

"Light."

Which would express the subject most suitably; a horn, or a bass viol, or a flute?

"Flute."

Should it be fast or slow?

"Fast."

Play **S 3011 (C)**; **31347 (V)**; or **60033 (V)**.

Draw from the class a description of the closing measures (in which the graceful insect flutters and gradually settles to rest).

Write on the board:

Barcarolle (introduced in fifth grade).

Draw from class as far as possible the derivation of the word (literally "rolling boat," *barc* signifying little boat).

A barcarolle is a boat song

There are ever so many barcarolles just as there are many marches. The idea first came from the beautiful old Italian city where the streets are of water. Yes, Venice.

All barcarolles have two points in common, namely; the tune must be pretty since the composition is for pleasure, and the music underlying the tune must represent the motion of the boat with the sound of the water against the sides of the boat.

Play **5754 (V)**, having the class sing or whistle with the record.

Subsequent playing may bring out association of the boat which is peculiar to Venice (gondola) and the boatman who stands with pole and steers through the canals (gondolier) and also, the custom of singing on the water.

The following lesson on Song Birds and Bird Songs is recommended in illustration of the steps made from the descriptive to the suggestive, and thence to the highly artistic compositions.

Beginning with fourth grade use record **55049 (V)** in which Charles Kellogg tells something about different birds and illustrates the singing of twenty native songsters. The teacher should be provided with pictures of the different types, and a child may show them while the teacher writes the names on the board as the record is played.

As a variant may be used record **17735 (V)** in which Charles Gorst faithfully reproduces calls of well-known birds.

There are also songs about birds.

With record 17686 (V) at hand, recite the words of "The Woodpecker," "Robin Redbreast," "The Owl," "The Bobolink" (from "Songs of Child World," Riley-Gaynor), playing each song after the words are given.

Ask: Who has seen the swallows?

Where do they like to nest?

Listen to a song called "The Swallows" in which the little birds built near a lady's window.

Recite the poem (Appendix).

What kind of voice should sing songs about birds:—high or low?

Play 64392 (V).

Beginning with the sixth grade use the classic, **Hark! Hark! the Lark, 64218 (V).**

Recite the words thoughtfully, developing the poetic value of the text and the significance of the morning serenade (use first stanza only).

A suitable song in which the human voice imitates the song of the lark, is in the Bishop composition **Lo, Here the Gentle Lark!** (for commentary, see page 162).

Close the lesson with the exquisite art song, **Joy of the Morning**, in which Harriet Ware has caught the rhythmical charm of Edwin Markham's poem. (See Appendix.)

Play 17693 (V).

IV. *Medleys.*

Quick recognition of familiar compositions in medley form will make a class alert. The use of a few good medleys may be continued until every child knows every tune.

Write on the board :

“ Medley.”

What does it mean ?

“ One long piece made of several tunes.”

The teacher makes a bracket after the word, and says she will write the names of the different pieces only as the class recognizes them.

Play 16819 (V).

The class may sing with “ Swanee River ” and “ Old Black Joe.” The second number is a negro jig, widely familiar, and with the ridiculous name “ Turkey in the Straw.”

In the same manner use :

Medley 31510 (V). (Lessen the speed indicator.)

This medley contains nine numbers, as follows :

“ Arkansas Traveler,”

“ Annie Laurie,”

“ Dixie,”

“ The Girl I Left Behind Me,”

“ Auld Lang Syne,”

“ Swanee River,”

“ Sailor’s Hornpipe,”

“ Marching Through Georgia,”

“ Yankee Doodle.”

Average children in the fourth grade will recognize at first hearing all but the first, fourth, and seventh — which may be told. Subsequent playing of the record will familiarize all the children with these well-known tunes. As the tempo is rapid, the children must think quickly, and it may be used occasionally from the fourth through the eighth grades to make a class more alert.

Songs of America. 31854 (V)

This record contains seven familiar airs with words and should be used frequently in schools having much of the foreign element.

The following additional medleys are of value :

Medley of Patriotic Airs	A 1685 (C)
Medley of Folk Songs	A 5461 (C)
Overture on National Airs	A 1156 (C)
Medley of American Patriotic Airs and War Songs	50212 (E)

*V. Familiarity with Artistic Compositions
Gained through Method of Singing the Subject
Phrase. Encouragement of the Singing Habit.*

There are many short, artistic compositions which live because of their immortal melodies. The recognition of such forms part of one's education. Not only will they be enjoyed at this age, but will be retained in memory better than if left until a more complex period of life. These compositions cannot be sung in their entirety, but the children may sing the subject phrase (the short tune at the beginning which identifies the piece) as evidence of having received definite impression.

Music must make a definite impression in order to become one's personal possession. An easy method is to sing (or whistle) the tune with the record. With the first rounds of a

simple composition the class may softly hum the tune, gradually changing to *la*, keeping with the record *without the aid of teacher*.

Through audible expression a piece becomes one's own, and the pupil is able to recall the composition more easily, having sung a bit of it. The tune should be associated with the title in the child's mind as one couples the name and face of an individual. When a class has learned several tunes in this way there may be a memory lesson, or "quiz." Write on the board the name of a piece and ask who can sing the subject or first phrase. Often several attempts are made before the right one is recalled. The class will shake their heads at the wrong tunes and concentrate keenly to think of the right one. The effort, however, is most enjoyable and a class will fairly beg the teacher for a memory lesson. The method of procedure may be reversed, by the teacher's playing a few revolutions of a record and having the class identify it. In a short time children become keen in recognition of melodies. They try to remember them for they expect to sing them, and almost unconsciously they become familiar with good music.

It is desirable to have a singing public, and one means to this end is to have children at this impressionable period sing or whistle every

tune possible. This practice will also sharpen the sense of hearing — which, alas! is not well developed through our complex civilization.

There are several methods by which these lessons may be presented, as :

(1) Through use of syllable *la*, the class following the record as it is played.

(2) By the teacher's writing the *musical* notation of the subject phrase upon the board for class identification.

(3) By the teacher's writing *syllable* notation of the subject phrase upon the board for class identification.

(The last method has the advantage of being used more rapidly than musical notation, and of visualizing the tune — impossible with *la*.)

Briefly illustrative is the following :

The teacher writes on the board the syllables of the first phrase or couplet, and the class sings :

so. so so. mī | re. dō re. mī | so. so la. so | dō - -

At any subsequent time these syllables placed on the board must suggest the tune, and will have more musical significance than merely the words "Comin' through the Rye." It is just one way of having children think musically of a composition and is a contributing factor in making a singing public.

A partial list from which the fifth and sixth grades should be able to name and "sing the sub-

ject " and a more detailed method of presenting such lessons, follows :

The teacher asks: Mary, did you ever know any one who could sing or whistle new tunes heard at a concert? Can you, John? Can you, Henry? Would you like to recall tunes?

The teacher writes on board :

*so - fi so | so - fi so | dō - ti dō | sō - - | fā - mī rē | mī -
rē - | dō - ti la | ti - la - |*

Class sings and repeats (Key F) $\frac{2}{4}$ measure; moderato.

Play record 16516 (V), Cello Solo; A 5649 (C), Cello.

Write on board: **Melody in F. — Rubinstein.**

Teacher writes :

mi - - -, fā fi so | dō - so - fā - mi - | re - - - fā - | la - - -

Class sings (Key F) $\frac{4}{4}$ measure; allegro.

Play record 16516 (V), Cello; A 1304 (C), Orchestra; 80097 (E), Strings.

Write on board **Spring Song. — Mendelssohn.**

Teacher writes :

*so - | do - -, ti dō mi | so dō dō - - ti la | so dō re mi fā
la dō re | mi so re - -*

Class sings and repeats (Key F) $\frac{4}{4}$ measure; andante.

Play record 17272 (V), Cornet Solo; A 5679 (C), Cello; 80071 (E), Cello.

Write on board: *Träumerei*. — Schumann.

Draw significance of the title from some German pupil who will translate the first syllable of the word.

Teacher writes :

mi - | *so* - - - - | *la* - | *do* - - - - | *la* - | *ti* - *re* - *la* - *ti* - -
re - | *so* - - - -

Class sings and repeats (Key G) $\frac{6}{8}$ measure;
allegro.

Teacher asks who can write the name (Narcissus) of this piece on the board (since it has been heard in a former lesson) and requires class to think it out.

Teacher writes :

mi - - *fa* - *fa* - - *mi* - | *mi* - *re* - *fa* - *fa* - - *mi* - | *mi* -
re - *fa* - *fa* - - *mi* - | *mi* - - - *mi* - - -

Class sings (Key E) $\frac{6}{8}$ measure; *allegro*.

Play record 5754 (V), String Quartet; S 7511 (C), Orchestra.

Write on board: *Barcarolle*, "Tales of Hoffmann."
 — *Offenbach*.

Teacher draws out significance of title and truthfulness of the music to the rolling of the boat.

In like manner, many others should be learned.

Humoresque. — Dvořák. 17454 (V); A 5412 (C);
 82047 (E)

Minuet in G. — Beethoven. 64121 (V); A 1199 (C)

Minuet. — Mozart. 35060 (V)

Songs Without Words. — Mendelssohn. 17805 (V)

Pilgrims' Chorus—"Tannhäuser." 17563 (V); A 5337 (C)
Intermezzo.—"Cavalleria Rusticana." 4184 (V);
A 5159 (C)
Cradle Song.—Brahms. 17417 (V); A 1304 (C)
Cradle Song.—Schubert. 87214 (V)
Largo.—Handel. 16525 (V); A 5649 (C); 50053 (E)

From such compositions it is not hard to advance in the seventh and eighth grades, to the themes which characterize the "Andante" of Beethoven's "Fifth Symphony" and the "Largo" of Dvořák's "New World Symphony."

VI. *Harmony.*

A lesson making clear the principle of harmony should be presented in the sixth grade, after two-voice singing has become established.

This may be done by telling a brief story about the origin of music (adapted from MacDowell's "Critical and Historical Essays," Chapter One). Closely associated will be a further study of tone quality through voices and musical instruments.

The lecture plan of teaching is not feasible in the lower grades, so when one has considerable material to bring to a class, it is well to create interest by asking startling but relevant questions. Each teacher will show her own ingenuity along this line, but for the sake of illustration, this lesson is presented.

The class may name all the things it can think of in a piece of music.

The teacher writes the answers on the board. They have no order, and some of them no close relevancy.

"Time," "Tune," "Sounds," "Melody," "Rhythm," "Notes," "Tones," "Harmony." Some boy may think it clever to say "Noise,"—if so, give it a place on the board.

The teacher audibly wonders how all of these things started, and offers to tell a story.

It begins long ago when there were only savages; but even they wanted to do some things in an orderly way, and some one made a kind of drum, and as he beat upon it the others would march and keep step. There was just one tone, but it was measured off at regular intervals, rap-tap-tap-tap, and that gave music a beginning. What do we call it? "Time," says one. No, guess again. "Rhythm," says another, and the word is accepted.

What is the little thing in the wrist that goes "thump, thump, thump"? "Pulse beat," says a child.

Do we have to have it? How long will it keep going?

"As long as we live."

Then it means *life*, and it is the same in music. Neither a person nor music could live without it. The Rhythm is the pulse beat in music, the life principle. (Write on board.)

Some one has also defined it as "measured motion."

Let's see, we were talking about the savage who made a drum. After a while another savage made a kind of whistle. Maybe he made it out of a little branch of a tree (you boys know how to make this

kind of whistle, don't you ?) and, supposing he made three notches in the bark with a hollow space on the inside, he might play a tune. Could a tune be made out of three tones? On the board is written :

do - do - re - mi - | do - mi - re - -

Children sing it and are little short of ecstatic in learning how "Yankee Doodle" is made.

What is another name for tune?

"Melody."

It's really just one tone after the other, isn't it? If two or three tones were sounded at the same time, would it be a melody?

"No."

On the board is written :

"Melody is a succession of single tones, pleasing to the ear."

After a time, some one stretched several strings across some sort of frame and plucked two or more of them at the same time. That gave us the principle of Harmony, which is :

"A pleasing combination of musical tones sounded at the same time." (Write on board.)

Pointing to the word "Time" (which was written earlier in the lesson) a distinction is made from rhythm :

"Time is the speed (or rate) of the rhythm."

Part of a familiar record of a vocal solo is played.

Was there any harmony in the piece?

"Yes, in the accompaniment."

We agree that the song sounded better because of the harmony and that it would have seemed "thin" without other tones.

With this introduction the children are expected ever afterwards to listen for something besides the

tune and to speak of the harmonic element in every record.

At the close of this explanatory lesson the board work has this arrangement:

Rhythm	pulsation (or measured motion)
Melody (or tune) .	succession of single tones pleasing to the ear.
Harmony	an agreement of several tones sounded at the same time
Time	speed of the rhythm
Notes	tone characters
Tones	fixed musical sounds
Musical Sounds .	regular vibrations of air
Noise	irregular vibrations of air [which may be briefly explained].

What was it the savages thought most of in their music?

"Rhythm."

What seemed most important to the people who started the folk songs?

"The tune."

What is the highest development and the hardest to understand?

"Harmony."

Yes, and often one must hear the same piece several times before he can distinguish clear harmony.

Listen to some Indian music. What would you expect to be most pronounced in this primitive music, — rhythm, melody, or harmony?

"Rhythm."

Play record 70049 (V) **Dagger Dance** — "Natomä"
(play part only).

Listen to another piece in which the three principles are all clearly expressed and in better relationship. Notice the pulse beat which is heard throughout; and the simple melody—given first by a single voice, then the full harmony, through many voices in chorus, and in orchestral accompaniment.

Write on the board :

Sanctus from Gounod's "Messe Solennelle."

This is a religious piece. The words are: "Holy, holy, holy, Lord God Almighty, Heaven and earth are full of Thy glory. Hosanna in the highest."

Play record 35110 (V); A 5338 (C).

(The teacher may distinguish rhythm, melody, and harmony through other records, *ad libitum*.)

VII. *Form*.

Before this time certain observations have been made about repetition of the phrase, but there has been no extended presentation of the subject.

The following serious lesson on Form may be given in the sixth grade :

Introduce the subject by asking :

What is an idea ?

Various definitions will be offered of which "a mental picture" will suffice.

How may an idea be expressed ?

"Through words, written or spoken." "Through colors as in a picture."

Could a statue also express an idea? Could there be ideas in music?

"Yes."

How many tones will be necessary to express a musical idea?

(No answer.)

Write on board:

la - mi - (class sings).

Write underneath the syllables the words "Ah me!" Is it an idea?

"Yes."

Define: "A musical idea is the smallest number of tones giving complete sense." Sometimes a musical idea and a musical phrase are synonymous, but not always.

Write on the board:

do - do - re - | ti -. do re -

Class sings, and recognizes the subject-phrase of "America."

Write on board:

do - | do - mi - so - | so

Class sings in rapid tempo and several have hands up to announce "Blue Danube Waltz."

Play record A 5189 (C); 80048 (E); 16391 (V), telling the class to count the number of times the little subject phrase of five tones is repeated. (Play only to close of first waltz.)

Question various members of the class:

How many times did you hear the little phrase?

"Five," "Three," "Seven," "Eight," "Two."

Somebody must be wrong. You may count again. (Play.)

Almost every one now hears seven repetitions of the phrase and has gained his first experience in following the course of a phrase.

Was the phrase expressed always the same way?
How was it varied?

"Sometimes higher or lower than the first one."

Was it ever in the minor (beginning on *la*)?

"Yes, the last time."

It was varied, but the identity was never lost.
That is a characteristic of a good composition.

Was there more than one idea in this waltz?

"No."

The class may listen to another record and find how many ideas it contains. The first phrase or idea in a piece may be designated A; the second, B; the third, C; and so on.

Play *Amaryllis*, 16474 (V).

As the record is being played, evolve this diagram upon the board:

```

A A A A
  B B
A A A A
C C C C
  B B
  C C
A A A A

```

Follow with commentary, as:

The balance and proportions of the phrases may here be likened to lines of poetry. A tone too many or too few would jar the rhythmic sense as would an additional syllable in poetic verse. Three musical phrases are clearly stated without any embellishment or elaboration. The first phrase also closes the composition, thus giving a sense of *unity*. The same

phrase appears also in the midst of the composition, making it hold together. Two other ideas occur, however, to furnish *variety*.

The two points, unity and variety, are essential in all musical design.

(For further remarks on Form, see Appendix.)

This composition is an old French "rondo."
(Board.)

The rondo is a form in which one prominent theme (A) reappears in alternation with other contrasting themes (B and C), the piece always closing with the opening theme. This particular rondo has a romantic history, having been composed by a favorite musician at the court of Henry III, and first performed at the wedding of his daughter Margaret in 1581. It was called "Amaryllis," following a custom of the sixteenth century to give a lady some pastoral name, and under such title to dedicate to her music or poetry as a mark of chivalry.

Play All Through the Night.

A child at the board may letter the phrases as they are heard (A A B A).

Did the phrase A sound always the same?

"Yes."

Play Swanee River.

Have the diagram also placed on the board (A A B A).

Did the phrase A sound always the same?

"Yes."

Listen again, and more closely, to the ending of phrase A.

Was it the same?

"No."

How was it varied?

"The first ending of A 'went up,' and the second and third 'went down'."

The end of a phrase is called a *cadence* (board), and one speaks of the rising and falling cadence.

Play **Blue Bells of Scotland**.

Diagram: (A A B A)

Describe the cadence of phrase A.

"It always falls."

It is like what other piece we have had recently?

"All Through the Night."

Lessons upon resemblance and variety of the phrase may be drawn from any simple composition (either through phonograph record or textbook), and are not only of absorbing interest to a class, but of immeasurable value in teaching the art of listening.

VIII. *First Lessons in History of Music.*

In this grade children know more about their own country than any other and lessons on Indian and negro music are suitable. Preliminary to these subjects is a lesson on the five-tone scale.

Brief comment upon lives and works of composers should begin in the sixth grade, such being related to each record presented. Prior to this, incoherent ideas about the history of music and about biography have been gained through folk tunes and other primitive music, through comment upon the five-tone scale, and by occasional and minor incidents associated

with certain pieces. Interest however, has been secondary, and should not be emphasized until geography and history lessons have aroused definite interest in places and human achievements. Supplemental reading on the composers will be natural at this age. Beginning with the fifth grade, however, the composer's name should be associated with his work. At first, use some special means of impressing the name upon the children. Say it slowly: "Brahms"; have them repeat it; ask if any of them ever heard of anybody else named "Brahms." Write it on the blackboard and let it remain for a time.

(a) Five-tone scale. (Sixth grade.)

The class may tell three things relating to the rhythm, melody, and general character of the Indian piece, **Dagger Dance** from "**Natoma**" which has been heard before.

Half the record 70049 (V), is played, children following the melody with *la*. Hands come up and children are eager to tell of the marked accent which they still insist upon calling "jerky."

What about the tune?

"It's the same thing all the time."

Yes, just a little short tune (or phrase) which is repeated over and over. That's the way the early music was made. You see people had no way of writing music and could not remember a long tune. "Frequent repetition of the phrase" goes on the board.

Tell something else about the tune.

Usually the answer is given at the first hearing; but if not, the children should listen again, for they must learn to discover things for themselves. The third point is gained when some one says:

"It's a kind of minor; it ends on *la*."

This is the opportunity to say something about scales.

How many tones in our scale?

"Eight."

You may name them, John.

"*Do, re, mi*, etc."

But you said *do* twice.

Our scale is called a "seven-tone scale."

There are different kinds of scales used by other people. Some have only five tones. The Indians and old-time negroes, and the Chinese, and Japanese, and others, have never had but five. Their music usually sounds peculiar to our ears because we have learned to like music based on the seven-tone scale.

The five-tone scale is the one used by the earliest people. This scale has neither fourth nor seventh tones, *i.e.* neither *fa* nor *ti*.

Class may sing it:

La, do, re, mi, so, la,

and descending.

The class may sing **Auld Lang Syne** by syllable, and find if it contains *fa* or *ti* (key of F on pitch pipe).

so - | *do* - . *do do* - *mi* - | *re* - . *do re* - , etc.

What kind of song is "Auld Lang Syne"?

"An old Scotch folk song."

The old-time Irish used that same scale, too. Sing this little tune (pitch pipe, key of E):

do re | *mi so so* - - *do la* | *so - mi* - - *do re* | *mi so mi* - -
re do | *la - so* - -

Sing it again.

Play record 87022 (V).

The delight of the children is a reward for the pains taken to lead them up to this pleasing little art song.

On the board is written :

An Irish Love Song. — Margaret Lang.

The children may sing it with the record. They have not learned the words (which are over-sentimental), but *la* or syllables will do until they get the tune.

(A 5488 (C) and 80152 (E) record the same composition, but in a compass too high to follow.)

(b) Indian music. (Sixth grade.)

Through record 70049 (V) — **Dagger Dance**, “Natoma,” marked features of Indian music may again be brought to the class: namely, the pronounced rhythm, the repetition of the short phrase, and the five-tone scale.

The class may sing this scale — repeating the most common phrase in this native music, “*re - do - la*” (corresponding to our “*so - mi - do*”) and noting that the scale beginning and ending on *la* sounds to the Indian as normal as the scale of *do* does to us.

Sometimes an artistic composition is based upon primitive music.

Our greatest American composer, Edward MacDowell, was most successful in his use of Indian themes.

Write on board :

From an Indian Lodge.

Play record 17035 (V).

The class may softly sing the plaintive melody.

Did it sound as though inspired by Indian music?

"Yes."

Which was more noticeable in the Dagger Dance,
— rhythm or melody?

"Rhythm."

Which in the MacDowell composition?

"Melody."

This brief comment might be made: MacDowell preserves the chief characteristics of the native music, but enriches it with harmonies and subordinates rhythm to melody.

Another distinguished American composer, Charles W. Cadman, has gained inspiration from Western Indians for a number of beautiful songs. They are too refined to sound much like Indian music, but are suggestive by reason of containing certain native phrases, and also through the poetic text which refers to Indian legend.

Write on the board :

From the Land of the Sky Blue Water.

Recite the poem — which tells a sad little romance.
(Appendix.)

The allusion to the "call of the lover's flute" is made in the opening measures through a theme which is native to the Omaha tribe. The flute is associated with the Indian lover's song as is the mandolin, or guitar, with the lover's song in Spain.

Play record 64190 (V).

(c) Negro music. (Sixth grade.)

The old negro music, based on the pentatonic, or five-tone, scale contains frequent repetitions of the phrase, but rhythmically flows on much more smoothly than Indian music.

The best examples are the "Spirituals," which have words referring to Biblical incident.

Religion was a most serious thing to the old-time negro. Bible imagery was real, and allusions to the "Golden Slippers," "Chariots to carry me home," and the like, may seem amusing to children in the North, but were to the old southern negroes genuine yearnings for the New Jerusalem.

The negro has an unusual sense of rhythm, being able to join in singing at any beat of the measure; also, excelling all others in the syncopated rhythm known as "ragtime" — in which the accent is misplaced.

His sense of harmony is also unequaled among primitive people. In part singing, even among those ignorant of musical notation, the natural blending of voices is extraordinary.

His songs are made by frequent repetition of short phrases (a necessity where there is no written music). Their rendition is usually antiphonal, a leader singing a phrase which in turn is repeated by a chorus.

These "Spirituals" are a valuable contribution to musical literature. Every child should hear and understand them. Quite needless to add, he will enjoy them.

In presenting them to a class it is absolutely necessary to create the right atmosphere by picturing the song, telling how it is made, and reciting the important lines of the text. Also the fact must be emphasized that these songs were outbursts of serious and religious conviction on the part of those who made them.

Familiar examples are :

Swing Low, Sweet Chariot }
Golden Slippers } 16453 (V)
Roll, Jordan, Roll 16466 (V)

(Sung by Jubilee Singers of Fisk University, Nashville.)

Good News }
Live a Humble } 17663 (V)
Go Down, Moses 17688 (V)

(Excellent records sung by double quartet from Tuskegee Institute, Alabama.

See Appendix for words of last-named songs ; also, for brief story of the Fisk Jubilee Singers.)

Among artistic compositions having inspiration from the negro are certain songs suitably introduced in the sixth grade.

(1) **Mammy's Song** (Harriet Ware), 17039 (V), is enjoyed by the class since "Brer rabbit and possum" are familiar through the Uncle Remus stories.

In presenting the song the teacher recites the poem (Appendix), and after the closing lines:

"But I never heard the end
Because — I always fell asleep,"

asks: Why did the baby go to sleep?

"Because the old mammy said 'heap' so many times."

Further rhythmical monotony occurs in

"Picked with their claws,
Licked their paws,
And tuk a heap home
To their maws."

After the record has been heard, the teacher may call attention to the words "maw," "tuk," and "golly" as used only by the rabbit and possum, who didn't know any better.

(2) **Rockin' Time** (Gertrude Knox), 17918 (V).

As a setting, the teacher may speak again of the faithful old colored mammy. Through the words of this song it is evident that the little fellow has grown to the age where he would rather play a bit longer than to take his nap; so the mammy teases him, as she says:

"Come, lil' chile, and don' you know
It's rockin', rockin' time?" (Poem in Appendix.)

Examples of serious music based upon negro melodies are found in **Deep River**, by Coleridge-Taylor, an English negro, 74246 (V); and in **Largo**, from Dvořák's "New World Symphony," A 5360 (C); 35725 (V). The latter composition has a theme which for haunting beauty may be classed with the immortal melodies and should be sung by the class.

IX. *Singing Habit Established:*

(a) Through persistent singing with phonograph records.

It is important that children sing a great deal in this period, before the voices change and self-consciousness arrives. Have them sing with phonograph records as much as possible in every lesson, where tunes are in suitable compass for their grade.

This is the time to establish a singing habit which will continue throughout life. Nothing is more desirable.

(b) Through thoughtful consideration given to the importance of *sustained tones*:

(1) as the leading factor in beautiful singing.

(2) as bringing physical and moral benefit to the singer.

Beginning with the sixth grade, boys sometimes show a disinclination to sing. They are

sensitive over the changing quality of tone. They know their voices sound harsh and rough. This is due to their athletic rooting, calling papers, and habit of screaming in their play-time, as fully as from physiological causes. It is an amusing fact that the boy never considers his voice a delicate organ except in the fifteen-minute music lesson.

Authorities differ as to the advisability of resting the singing voice during the period of mutation. My observation is that soft, quiet singing, in limited compass, does not hurt the boy's voice at any time. However, no one can object to the boy's whistling and he is always willing to do this.

Lessons in which the class sings and whistles with the record should be frequent, and phonograph examples of sustained singing will be found beneficial in keeping up music interest.

(1) Sustained tones, a factor in beautiful singing.

This lesson on "Sustained Tones" may be used.

The class may think of many kinds of musical instruments.

Which have greater value and beauty, those which can sustain long tones, or those which can produce only short ones?

"Those which can sustain long tones."

Which is generally called the king of instruments ?

" Organ."

Which next ?

" Violin."

What is their natural tone value ?

" Long."

Name three other instruments whose power to hold the tones depends upon the breath.

" Cornet, flute, human voice."

What is the natural tone value of a banjo ? Of a mandolin ?

" Short."

Short-tone instruments have no great literature, since great musicians do not write for them or play upon them. One tires of hearing only short tones. The mind must have a chance to rest, and the long tones are necessary. One can listen much longer to a violin than to a banjo or a mandolin. This value and beauty of a long tone is a principle, an eternal truth, the recognition of which does not depend upon one's higher education. For example, there are people without what we call great learning, who sing well because they have discovered this principle.

Listen to the singing of Hawaiian natives. This composition is sung by five men, three tenors and two baritones.

Notice how long their phrases are (*i.e.* how many tones they sing on one breath) and how smoothly they sing. The song is called " Farewell," and was sung when Queen Liliuokalani was deported to the United States and the native rule came to an end. Note the accompaniment on a kind of guitar (*ukulele*) and the peculiar effect produced by sliding on the strings.

Play record 65348 (V).

(The reverse side of this record is equally good for this lesson.)

The old-time negroes also discovered the principle that prolonged tones have the greatest beauty. Their wonderful old songs, called "Spirituals," would have little value if sung with staccato tones. Play **Live a Humble, or Good News, 17663 (V)**.

(Use commentary in Appendix for further description of these songs.)

(2) Sustained tones, as bringing physical and moral benefit to the singer.

Startle the class by asking:

How many of you want to live a long time? Then you must breathe deeply, and use all your lung capacity. No, do not raise the chest or shoulders when you inhale; work the ribs and waist muscles. If you will acquire the habit of breathing that way, your heart will not have to work so hard and consequently will not wear out so soon.

You may sing something for the practice of holding long tones.

Play **O Sole Mio**, Italian folk song, **16899 (V)**, Cornet Solo.

Class sings, teacher conducting.

What a happy tune it is! It means "My Sunshine." You may sing it without the record. You almost know it. Isn't that fine? You see, boys and girls, we know only what we really make a part of ourselves. There's a good saying of the German scholar Lessing, "What we know is the measure of what we see." (Write on board.) It might be paraphrased, "What we know is the measure of what we can remember."

Now you have rested a bit and may stand while you sing or whistle it again. The whistling sounded well, too, with the long tones. Make them still smoother this time.

Play the record again.

(The class looks happy and must surely feel happier and better than before the lesson.)

CHAPTER FOUR

THE ADOLESCENT PERIOD

Grades Seven, Eight, and High School

THE eighth grade is perfectly capable of appreciating musical compositions heretofore reserved for high school, providing the steps in listening have been taken in preceding grades.

Habits cannot be easily established after the Adolescent Period, and *listening is a habit*.

As so large a percentage of pupils do not enter high school, they should have a glimpse of the promised land in seventh and eighth grades; therefore large forms and serious compositions are advocated at this time.

In this period, pupils should no longer be treated as children. In fact, they resent such treatment. As far as this subject is concerned, they should now have mature understanding. A substantial foundation has been laid on which may be reared the whole structure of music appreciation.

Fundamental lessons in the preceding period should be enlarged upon and new subjects introduced at this period of life.

From a wealth of material the following subjects have been found to contain particular interest :

I. Vocal Music :

(a) Songs.

- (1) Folk Song.
- (2) Popular Song.
- (3) Ballad.
- (4) Aria.
- (5) Lied.
- (6) Chanson.
- (7) Art Song.

(b) Opera.

- (1) As a form.
- (2) Selections.

(c) Oratorio.

- (1) As a form.
- (2) Selections.

II. Instrumental Music :

(a) Absolute.

- (1) Related to Classic period and dependent upon prescribed form.
- (2) Illustrations.

(b) Program.

(1) Related to Romantic period and emphasizing content and free form.

(2) Illustrations.

III. National Music: related to geography and history and expressed by :

(a) Folk music, revealing characteristics of the common people.

(b) Art music, showing the development of the cultured individual.

IV. The Orchestra :

(a) Its constituents: instruments, conductor, etc.

(b) Its literature :

(1) Symphonies.

(2) Overtures.

(3) Suites.

(4) Tone poems and tone pictures.

V. Musical Criticism: the result of intelligent listening :

(a) Related to a profession.

(b) As a subject for language lessons.

I. Vocal Music.

(a) Songs.

(1) Folk Songs.

Interest in this natural and early expression of song has already been created, but its deeper

significance should be brought out when emotional content and design can be discussed.

A folk song must appeal to the heart and be accepted by a community. It must be simple, that every one may learn it; tuneful, that every one will like it; and sincere, that it may reflect the nature of the people.

The folk song in itself is a life-time study. It may be considered as (a) a form in the development of musical art (page 37), or (b) a national expression in the study of a particular people (page 137).

In his valuable book, "The Evolution of the Art of Music," Hubert Parry has a most comprehensive chapter on this subject which will repay anyone for reading. In this he says, "Folk tunes are the first efforts made by man in distributing his tones so as to express his feelings in terms of design. Even primitive man has an unconscious instinct for design and for portraying his emotional impulse. The finest tunes in the world combine the emotional aspect with the finest adjustment of design."

Mr. Parry differentiates the folk music of various ages and nations, and concludes: "Irish folk music — probably the most human, most varied, most practical, and most imaginative in the world — is particularly rich in tunes which

imply sympathetic sensitiveness; and the Anglo-Scotch border folk music is not far behind. In many tunes of these districts, the very design itself seems to be the outcome of the sensibility of the human creature. The cumulation of crises rising higher and higher is essentially an emotional method of design.

"True folk music is an outcome of the whole man. Highly sensitive races express themselves with high degrees of emotional force and variety of form; placid races show perfect content in simple designs with little meaning; serious and strong races produce very simple and dignified tunes."

Excellent illustrations of the Irish folk song are:

The Minstrel Boy. A 1144 (C); 64117 (V)

The Harp That Once Thro' Tara's Halls. A 1230 (C); 64259 (V)

The foregoing is obviously for the teacher rather than for the brief lesson in public school hours. For the class, use this definition: "The folk song is the tonal expression of some poetic soul in the remote past. It has passed through generations by word of mouth. Only tones were retained that were absolutely necessary to express the musical idea: hence, it is simple and expresses the nature of the people."

As it is natural for people everywhere to express their emotions in some manner, either through verbal or tonal language, it follows, that in countries having perfect liberty of speech and pen (England and America) the people use the written or spoken language and there is a dearth of folk music. In countries like Russia, Bohemia, Poland, etc., the people have not had this freedom, and so have resorted to musical expression. Such countries are rich in folk music, depicting every phase of life, every event from birth to death.

Inasmuch as recent textbooks on music have included the best examples of folk songs from many countries, it seems unnecessary to enumerate a further list in these pages. (See page 39.)

The teacher may draw from the class comment upon the emotional character and design of those songs with which they are already familiar, as well as upon others found in school music books.

The folk song, being the origin of all our music, contains the same principles which are found in forms of mature art.

Analysis and criticism of larger forms will be much easier if the custom begins with the simple form.

The following may be used as briefly illustrative:

Play record, or have class sing, **Annie Laurie**.

What word best describes the emotional character of this song?

"Sentimental." (The teacher may have the class persist until the desired word is suggested.)

How many kinds of phrases in the design?

"Two."

How are they arranged?

"A A B A."

Does the song have much variety?

Does it become tiresome?

Does this song appeal to every one?

Is it widely known?

What are the essentials of a good folk song?

Play **Home, Sweet Home**.

Name two words describing its emotional character.

How many kinds of phrases in the design?

How arranged?

"A A B B."

As an illustration that will be enjoyed by school children, have some one sing the familiar folk song of early childhood, "One little, two little, three little Indians," and so on.

How many kinds of phrases?

"One."

How is it varied?

"Through the cadence."

Is it monotonous?

"Yes."

What is the purpose of the song?

"To put the baby to sleep."

Is monotony desirable in a cradle song?

"Yes."

(2) Popular Songs.

In the common acceptance of the term, popular songs have no place in these pages, since they have no permanent value and are apt to have sufficient consideration outside of the school course.

In a broader understanding of the word, there are many excellent old songs which retain their popularity. Such are found in the best music textbooks and need no special commentary.

Concerning the commonplace and oftentimes vulgar song something, however, should be said. Its lilting rhythm and emotional character make strong appeal to mature boys and girls who seize every new song — no matter how poor. Even the trashy song with vile words is learned with the rest.

A wise teacher will plan a lesson in the Adolescent Period in which to discuss with the class the subject of good and poor music, both vocal and instrumental; not in condemnation of what they may enjoy, but merely to encourage thought upon the subject, and to hinder acceptance of so much that is poor.

The following suggestions may be used :

It is not always easy to tell what makes one piece of music good and another bad. It is rather some-

thing to be felt than to be defined in words. Let the idea be applied to other phases of art.

Can you tell good from bad poetry?

Name several important features of good poetry.

"Rhythm," "choice words," "poetic thought."

Can you tell good from bad architecture?

Name two buildings in town, one of which has bad proportions, excessive ornamentation, and mixed style; the other of which shows strength and good proportion, good taste also in its simple outlines, and choice materials.

Take the picture (naming one in the schoolroom if possible).

Is the central thought clearly presented?

Are the foreground and background suitably proportioned?

Is the balance preserved between light and shade?

Just so in music, one must feel the balance of phrases, the strength and unity of the main subject, the subordination of attending phrases and embellishments. But above all things in music, *one must sense ideas*. Sometimes a folk tune will contain but a single idea, but in its simple expression it will seem complete. Another composition may contain a brief theme, or several, which will be skillfully worked out into symphonic greatness. A musical idea must be strong in itself and artistically treated to endure the test of time.

Let us apply the subject to songs.

What is the starting point in composing a song?

"The words."

Well, then, a good song must have good words.

What is the second point in a good song?

"The music must be truthful to the sense of the text."

By this you mean, of course, the music which is

for the voice, and also that which makes the accompaniment.

In regard to the interpreter of the song :

What must the singer possess ?

“ A pleasing voice.”

What else ?

“ Intelligent understanding of the song.”

Name several good songs which you enjoy and consider an essential part of your education. [The teacher should draw answers from the least musical of the class. Should poor songs be suggested, let them also receive consideration.]

Are the words choice ?

Recite the words as well as you can.

Would you consider them rhythmical in themselves and suitable for association with music ?

How does the tune go ?

Is there a phonograph record of the song which you might bring to school to let the class decide about its quality ?

By the way, boys and girls, how many of you like “ragtime” ? Be honest, and if you do really like it, say so. (Usually most of the hands are raised.)

What is there in this kind of music that appeals to you ?

“ It is lively.”

“ Quick.”

“ Has a swing to it.”

“ Makes one want to move.”

Yes, that's all true, and it is not surprising that youth should respond to music that is so spirited. It is natural.

“ Ragtime ” (or ragged time) music contains features that are both good and bad. There is a certain lilting rhythm that is contagious, and irregular accent (write on the board “syncopation”)

which may be found in the very best music. There is a tune so simple that one can learn it almost the first time it is heard; but it is apt to grow monotonous. Isn't it a fact that after you have played one of these exciting pieces for several weeks you are tired of it and eager for a new one? The reason is, that the piece does not contain what might be called a strong musical idea; consequently, after a short and adventurous life, it dies—"unwept, unhonored and unsung."

As for "ragtime songs," did you ever take the words apart from the music and read them thoughtfully? If so, did you find them worth remembering? Or, did you ever hear a well-trained voice in a phonograph record singing this kind of song? The fact is, that a person whose voice is really good for anything will not be associated with bad music. The same may be said of composers. One who can write good music will not compromise himself or his art. There are numerous stories told of great composers, poor in purse, who were urged by their family and friends to write for the common public for the sake of lessening their own poverty; but the real artist will not become a "pot-boiler."

Suppose, after this, you regard music as an influence in your development and choose it more thoughtfully, just as you would your books and pictures and friends or even food.

More than this, you have grown beyond the age of jingle—for *ragtime* is *jingle*, and bears about the same relationship to good music that a nursery rhyme does to serious literature. There's a jingle in both that is easy to get hold of, and which appeals to the primitive sense. An eighth grade class would feel insulted if any one intimated that its taste had not developed beyond:

“Hey diddle diddle,
The cat and the fiddle,
The cow jumped over the moon.”

Every child is fascinated at some time with Mother Goose, but he grows beyond that stage as he is brought into contact with deeper literature and gives it thought, and he must grow beyond that stage in music in the same way.

There was another and perhaps a better reason, boys and girls, why so many of you said that you liked “ragtime.” You probably hear more of that kind of music than any other, and it is a fact that we enjoy the things with which we are most familiar. If one should ask some dear old women the kind of music they enjoyed most, they would probably say “hymns”; and should military men be asked for the music that made strongest appeal to them, they would undoubtedly say “war songs” and “marches.” The boys and girls hear a certain kind on the streets, at entertainments, — everywhere and all the time — and of course they like it.

Once there was a woman who lived most of her life in Holland. You know what she saw there: dikes, canals, and windmills. When she was old she traveled in Switzerland and complained that she could not see the scenery because of the mountains.

If boys and girls fill their ears with ragtime, there will be room for nothing else, and furthermore, they will soon care for nothing else and be unable to enjoy wonderful harmonies and the really good music.

Some years ago Great Britain made a large loan to Persia, and it was quite necessary that the two countries maintain friendly relations. So Queen Victoria invited the Shah to visit London, and great preparations were made to entertain his Highness. Among

other things he was to hear a program by a symphony orchestra — which was a new experience.

Now Persian music is wholly different from ours; besides using a different scale, the instruments are crude, and (to our ears) unmusical, and harmony is not understood. Consequently the Shah, who had not traveled outside of his own country, had never heard concerted music, or different kinds of instruments playing harmoniously together. At the close of the concert, reporters inquired anxiously for his impressions, wishing to know which composition pleased him most. "The first one," he informed them, "before the man with the stick came in." (It was formerly the custom for the players to tune up their instruments after they came on to the platform, and, when they were in accord, the conductor appeared.) The Shah could appreciate the sounds of the individual instruments, a squeaking here, a tooting there; but when all sounded together it meant, to his ears, nothing but a confusion.

Contrast with the preceding this story (which is taken from Schauffler's delightful little book "The Musical Amateur").

A pitiable cripple, shipwrecked in all but the noble intelligence, was seen to hobble away from the hearing of a Beethoven symphony, exclaiming, "I have just heard that music for the fiftieth time. You see what I am, but with that in my soul, I walk down Regent Street, a god!"

Now let us close this lesson with some lively music which has lived for years without wearing out.

Write on the board:

Estudiantina.

This is a song of dancing Spanish students. The

words are poetic and rhythmical, as befits the character of the music.

Play record **5869 (V)**.

What kind of rhythm? Accent?

Write on the board:

La Czarine. — a Russian Mazurka.

Play record **A 5288 (C)**; **16287 (V)**.

What kind of rhythm?

Where is the accent?

Compare these points with the waltz.

Write on the board:

Funiculi-Funicula. — **Denza.**

This song is so popular in Italy that it is classed with the folk songs. Some one may consult the dictionary for the word "funiculus."

What does it mean?

"A rope or cord."

This song received its peculiar name in this way: The original words, which were humorous, "celebrated the opening of the funicular railway to the summit of Vesuvius (1880)."

What is a funicular railway?

You may whistle with the record.

Play **16899 (V)**.

Write on board:

Ciribiribin.

Play record **A 5235 (C)**; **16357 (V)**.

What is the rhythm? Accent?

There are four kinds of distinct solo songs identified with as many different nations; namely, ballad, aria, lied, chanson.

(3) Ballad.

This type of song has thrived best in England — which has produced some excellent examples. The generally accepted meaning of the word is, a simple song which narrates a story through a number of verses. Each verse is sung to the same melody. The accompaniment is also simple. The very simplicity of the form obviates the necessity of any explanation.

Sally in Our Alley. — Henry Carey

Unless the class is already familiar with the song, the very title provokes laughter. The teacher may explain that it is an old song (published 1715) and that "alley" does not mean the place where the garbage cans are kept. In old parts of cities in England and Scotland, a narrow passageway between the houses is called a "close," or "wynd," or "alley." So you see Sally should not have any particular stigma upon her just because she lived in an "alley."

The first and third stanzas of the poem are used in the song (Appendix). Ask the class what kind of voice should sing these words. The question is puzzling, and various answers are offered, "tenor," "bass," "baritone." The teacher explains that a bass may sing a sentimental ballad, though not an art song of love. However, there is no reason why *all* the men should not express the love of Sally in this

old song and so it is sung by a male quartette. Ask :
What voices comprise a male quartette?

Create interest in Henry Carey (1690-1743), English poet, who wrote both words and music.

Play record 16401 (V); A 1440 (C); 80149 (E).

The composition is much enjoyed by the class, and higher respect may be engendered by this criticism :

"A little masterpiece in a difficult style. In grace, tenderness, simplicity, and humor, it is worthy of the ancients. The unity and completeness of the picture is remarkable."

Other English ballads with which the class should be familiar, are :

The Lass with the Delicate Air	A 5352 (C) ; 17190 (V)
When Love Is Kind	A 1472 (C) ; 64325 (V)
My Pretty Jane	80072 (E) ; 74254 (V)
I've Been Roaming	64404 (V)

The Irish ballad, also,
Ould Plaid Shawl A 1349 (C) ; 17386 (V)

is interesting, and as filled with sentiment as though it had grown up under the shadow of the Blarney Stone.

(4) Aria.

This is an extended and elaborate solo, native to Italy, and as a feature of florid opera is well conceived for vocal display.

A hundred and more years ago, the aria was a popular style of song, but as it was created to glorify the singer rather than the art, its

popularity decreased as the art song increased. The words are of small importance.

The highly ornamented style of singing found in this form, is called "coloratura" (board).

Two well-known examples from Italian opera are:

Ah fors' è lui ("Traviata") A 5284 (C); 88064 (V)

Caro nome ("Rigoletto") A 5295 (C); 88078 (V)

and the better balanced number from modern French opera,

Depuis le jour ("Louise") A 5440 (C); 80119 (E); 70085 (V)

(The opening words are generally used as the title.)

(5) The Lied.

This native song of Germany is a poem set to music which is in perfect accord with the text. "It is without the artificiality of the operatic aria and with higher artistic qualities than mark the people's song." It requires much study and does not make immediate appeal. Often the melody is slight and of little interest apart from the accompaniment. As the lied was the beginning of the art song movement it is more fully discussed under that head. Examples are:

The Wanderer. — Schubert. A 5503 (C); 82053 (E); 74323 (V)

Widmung (Dedication). — **Schumann.** A 1027 (C)

The Lotus Flower. — **Schumann.** 61207 (V)

Minnelied (Love Song). — **Brahms.** 64247 (V)

(6) The Chanson.

As the name suggests, this song belongs to France. Its character is dainty, and usually based on the love theme. Both voice part and accompaniment are designed with elaborate effectiveness, but the unity between the two is sometimes less perfect than in the lied. Examples are:

Chanson Provençale. 74449 (V)

Chanson Lorraine. 64232 (V)

(7) Art Song.

There are two distinct elements in a song: the poetic and the lyric; or, as the children say, "the words and the music." In a preceding period, the class learned that a song is a poem put to music and that the words are the starting point.

The teacher explains that the highest type of song has a perfect blending of these two elements so that words and music seem to emanate from the same mind. Or, as Edward Dickinson says of the perfect song, "poetic line and musical phrase, twin-born, mutually dependent and inseparable." Sometimes one finds

a good tune with poor words, or vice versa, and again a song, in which both text and tune may have merit, will have poor correspondence between the two.

It is absolutely necessary to know the words before hearing the music in order to judge the song intelligently.

For artistic presentation, vocal music should be sung in the original language. For educational purposes, the best translation must be used. The accompaniment is very important and must have a beauty of its own, distinct from the voice part. Sometimes it contains more of the tune than does the voice part. The highest development of vocal music is the art song, which covers a period of about one hundred years. Although founded upon the compositions of four great German song writers: Schubert, Schumann, Franz, and Brahms, the art song movement has spread to other countries, and all serious modern songs show the influence of *lieder*.

In presenting the art song, first recite the words thoughtfully and rhythmically, bringing out the full value of the text.

Emphasize these points:

Every phrase of the music must exactly correspond in meaning to its poetic line.

The voice part contains no tune that will

make the same kind of appeal that a ballad or popular song does. Hence, it must not be compared with any other kind of song.

As much of the melody may be in the accompaniment as in the voice part. The success of this art form depends upon the fusion of words, voice part, and accompaniment into one perfect whole.

Write on the board :

The Wanderer. — Schubert.

In advance of the lesson have the translated poem (Appendix) written on the board.

Ask a member of the class to read the poem.

Ask a second member to read it more slowly and bring out more of its value.

Have a third member read it with still deeper purpose.

By this time the class has a good impression of the words.

Is the theme a happy one?

Should the song be in the major or minor mode?

"Minor."

Why?

"Minor suits a sad thought."

What type of voice should sing this song?

"Bass."

Why?

"Songs of despair and sorrow require low sounding tones."

Analyze the text more critically, anticipating the character of music to be associated with certain words or phrases.

Play record 74323 (V); A 5503 (C).

As the record is played, follow the words and notice the special points of close correspondence between music and text. Schubert wrote the music for German words, but the English translation is so excellent that almost every accent falls where it should.

Draw observations from the class.

Play the record again, and, standing by the board, underscore certain words which may later be commented upon as follows:

<i>Text</i>	<i>Music</i>
"high"	represented by a tone which is high and has strong accent.
"moaning sea" . . .	phrase falls and ends mournfully.
"I wander on" . . .	variety; four tones (<i>la-so - mi - do-</i>) to express the word "wander."
"Where?"	the seventh tone (<i>ti</i>) is held in suspense; this is the only tone that could ask the question so impressively.
"sun appears so cold" .	sad and dreary sounding phrases in the minor mode.
"faded flowers" . . .	
"life grown old" . . .	
"Their speech I cannot understand"	
"Where art thou?" . .	changes to major key and faster tempo; wider and stronger intervals, as the man cries out in desperation.
"Where art thou?" . .	
"home, so long desired"	

- "ne'er acquired" . . . minor, phrase falls.
 "the land in hope so
 green" . . . } marked change to the
 "roses' bloom is seen" } major key, a different
 "friends unchanging" } rhythm and still faster
 "dead live once more" } tempo — as hope
 "land whose language is } brings a glimpse of
 my own" . . . } joy; — but it is only a
 vision.
 "Dear land, where art } sad musical phrase, fol-
 thou?" . . . } lowed by a pause.
 "I wander on in calm } slow, tune one of resigna-
 despair" . . . } tion, as hope is gone
 and the unhappy wan-
 derer returns to the
 first theme.
 "Where? always where?" . long pause again on the
 seventh tone; the
 second "where" like
 an echo.
 "a spirit voice resound" . a solemn and slowly
 descending scale.
 "there" . . . pause (for emphasis).
 "where thou art *not*" . a rest, and pause.
 "there, *joy* is found" . ends on major tonic
 chord. The accom-
 paniment has two
 peaceful measures at
 the end.

Play record again that the class may get the points clearly.

Take an entire lesson period for the study of this one song. Since it was thoughtfully composed it must be thoughtfully considered.

Needless to add, it is unnecessary to apply this dissecting process to every art song to find

its value; but it is necessary to present the subject once and thoroughly to the class that it may realize that an art is perfected through detailed treatment — or, as Michelangelo expressed it, that “from trifles comes perfection.”

Among other art songs which should be thoughtfully presented to the class are :

The Erl King. — Schubert. A 5023 (C) ; 88342 (V)

Read an English translation of the Goethe poem. Picture the highly dramatic scene, and anticipate the tonal differences in the dialogue between the Child, the Father, and Death.

Elegie, a song of mourning. — Massenet

Nothing can surpass the mood of sorrow expressed in this “finest art song by a Frenchman.” Explain through free translation the thought in the text. “Spring returns, but no longer is it green, flowers have no fragrance, the birds do not sing, the sky is not blue, the sun does not shine, not a friend is left, all are gone, withered, and dead forevermore.” It is the sorrow of one who lives on after the heart is dead and life’s interest is passed.

Play 89066 (V).

Write on the board :

Song of India.

Read the English translation of the poem (Appendix), which is an apostrophe to one’s native land.

Explain allusions to "phoenix," "bird with face of maiden," "Paradise recalling," "golden flames advancing," etc., as referring to the sacred bird which came out of Arabia once in five hundred years, burned itself upon an altar, and arose from the ashes young and beautiful. It is an emblem of immortality — implied in the words, "He who hears that singer shall forever linger."

Note the delicacy of the accompaniment, and Oriental character of the melody — which, by the way, is based upon the five-tone scale.

Play 64269 (V).

Write on the board: "Rimsky-Korsakoff (1844-1912). As a Russian composer, rank him second only to Tschaikowski."

Write on the board:

Rolling down to Rio. — German.

Draw from the class the significance of the title; location of Rio.

Recite poem, which is extracted from Kipling's "Just So Stories." Class may define "jaguar," "armadillo"; also characterize the sailor. What kind of voice should sing songs of the sea? "Bass." Arthur Farwell says of this song, "It smacks of the salt sea more than any piece since the 'Flying Dutchman.'"

Play 64151 (V).

Write on the board:

A May Morning. — Denza.

Recite the poem. (See Appendix.)
What moods are expressed?

"Joy and love."

What kind of voice should sing this song?

"Tenor."

What kind of accompaniment would suit the spring thought (restlessness and activity)?

If a piano is in the classroom, play an example of the commonplace Alberti bass and ask if it would add anything to the words or to the voice part.

Play 64158 (V).

Write on the board:

Will-o'-the-Wisp. — Spross.

Draw from the class the meaning of the title. (Ideas of different pupils are often amusing, including a flower, a fairy, a bird, a firefly, etc. Usually, however, a child will tell of the dancing fire seen over marshy places.)

Long ago, some people who saw this little flickering light at night, would say, "The fairies are out with their lanterns." Some of these people imagined they were bad fairies and that any one following them might be led into the forest, or down to the sea; others imagined them to be good fairies who might bring good luck. There is a little poem based on this idea. It became the inspiration for a song. Read poem. (See Appendix.)

What kind of voice should sing this song, high or low?

What should be the tempo, fast or slow?

Should the notes be long or staccato?

Why short and staccato?

"Because the little firefly is always darting about."

There is one word near the close, which should be long.

"Come!"

Tell that the composer, an American, plays the accompaniment.

Play 64192 (V); or A 1179 (C).

Write on the board:

The Pauper's Drive. — Sidney Homer.

Ask the class: How poor is a pauper? True, "he hasn't any money"; but that isn't as bad as the fact that he hasn't any friends and has finally died, alone, in the poorhouse, and nobody cares.

Read poem (Appendix).

What kind of voice would be suited to this solemn thought? Yes, and it's really too bad that the poor bass must bear the burden of singing the songs of despair and hopelessness; but since this type of voice is dark and like the night, it is associated with lower influences.

The class may be reminded again that "music must be truthful." There are five stanzas. The first four contain the same kind of thought, but a marked change occurs in the last stanza. The character of the music must change also; but there is no reason why the same melodic scheme would not do for the first four stanzas. Tell class there is a special word (strophic) for a song in which several stanzas have the same tune. Note the descriptive effect in the accompaniment with the words:

"The road it is rough and the hearse has no springs"

"What a jolting and creaking and splashing and din!
The whip how it cracks! and the wheels how they spin!"

Play 35285 (V), or A 5166 (C).

Tell the class that the composer is an American who has written many good songs.

"The Pauper's Drive" never fails to touch the heart of the class by its genuine portrayal of a poor friendless character, and the musical setting is filled with the despair which the subject requires.

From a long list of additional songs, suited to interest boys and girls of this period, and of infinite variety, the following, not mentioned elsewhere, are suggested. In so fertile a field, it has been difficult to choose the few for these pages.

Danny Deever. — **Damrosch, 35476 (V); A 5021 (C); 50067 (E)**, is a well-conceived song inspired by the Kipling text.

The Pirate. — **Gilbert, 64472 (V); A 5019 (C)**, is a wonderful character study in tones based on the poem of Robert Louis Stevenson. (Words in Appendix.)

Clang of the Forge. — **Rodney, 64037 (V); A 332 (C)**, is melodious and pleases the class, since it contains much of the purely descriptive.

Oh That We Two Were Maying. **A 5657 (C); 82510 (E); 87110 (V)**

Thy Sentinel Am I. **A 5344 (C); 17422 (V)**

Two Grenadiers. **A 5471 (C); 31740 (V)**

Venetian Song. **16417 (V)**

Wanderer's Night Song. **16417 (V); A 1127 (C)**

Asleep in the Deep. **17309 (V); A 986 (C)**

Bendemeer's Stream. **80109 (E); A 1272 (C); 74278 (V)**

The Nightingale's Song. 80156 (E)
Oh Happy Day. 80156 (E); 17343 (V); A 5373 (C)
Berceuse ("Jocelyn"). 64233 (V); A 5439 (C)

The enthusiastic teacher will add many others to those mentioned and whenever possible relate them to other interests.

This point must be emphasized. *The words should always be given before the music is heard.* If the words have special merit, the teacher may place them on the board for the class to follow as the song is sung. (Particularly is this true in a master song like "The Wanderer," which artists prefer to sing in the original text.)

An exception to the rule that the understanding of the words is essential to the intelligent criticism of a song, is found in the florid style of singing called "coloratura." This kind of song is intended for vocal display, and words are of small importance, the syllable *la* being all that is really necessary. While this style of singing dazzles the unthinking public, it should not receive applause upon the ground of conveying any superior musical message.

The coloratura singer is a vocal athlete, who has acquired great ability through persistent training, and who places her superior technique above the real art of song.

The coloratura song is little else than a series of trills, scales, turns, and various embellishments and may be compared to senseless oratorical flights.

Proch's Air and Variations, 88307 (V), serves well for illustration. The simple and inane tune heard in the opening measures, merely serves as a medium, and is not enhanced by its elaborate embellishments.

In connection with the study of songs, the tonal quality should always be noted. As preliminary, the teacher should draw from the class the different kinds of voices (soprano, alto, tenor, bass, and baritone), and should further distinguish special types; as, lyric from dramatic soprano; or, lyric from robust tenor; or, *basso profundo* from *basso cantante*.

The peculiar song, called the "yodel," should be explained. This is caused by the abrupt changes from the chest voice to the falsetto, thus skipping over the middle tones. The yodel is also called the "Tyrolienne" from its association with Tyrolese singers.

Alpine Specialty, 16968 (V), illustrates this distinctive singing.

The teacher may ask the boys to name subjects particularly suited to the bass voice (despair, winter, the ocean, eternity, etc.); and

to the tenor voice (love, hope, happiness, spring, the ideal, etc.).

(Songs extracted from opera and oratorio are mentioned under those special heads.)

(b) Opera.

(1) As a form.

This composite form has the interest of drama, music, scenery, and action supported by the orchestra.

It contains the two elements, lyric and dramatic, and in its history of three hundred years has emphasized first one and then the other. In a well-conceived opera, the two factors should be well balanced. Necessarily the text or libretto is of basic importance, — music and other accessories merely serving to “vitalize the text.” This important truth was impressed upon the world by the great reformer, Richard Wagner, and in such a manner that all recent composers of this form have shown the influence of his teaching.

The opera is a popular musical form, and from its beginning has been fostered by fashionable society. Consequently, it has suffered the decrees of fashion, the old giving place to novelty. In the Bibliothèque Nationale — one of the world’s great libraries — are the

scores of twenty-eight thousand operas (including the first opera, "Euridice," written by Peri, an Italian, in the year 1600 in celebration of the marriage of Henry IV of France with Maria de Medici). Of this prodigious number, less than two hundred are found to-day in standard repertoire of the world's greatest opera houses (Gluck's "Alceste," written in 1767, being the oldest opera performed at the present time).

Few, indeed, of the operas contain stories fit for the schoolroom. It is a regrettable fact that the usual operatic text is either inane or immoral.

For the intelligent understanding of an opera, familiarity with the text is necessary. If it cannot be told, then the work is reduced to a level of mere vocal entertainment.

There are a few operas, however, suitable for eighth grade and high school which may be presented by using the libretto to connect the text with phonograph records. From a small list may be mentioned:

"Hänsel and Gretel"

"Königskinder"

"Le Jongleur de Notre Dame"

"Aïda"

- " Il Trovatore "
- " Lohengrin "
- " Flying Dutchman "
- " Mignon "
- " Tales of Hoffmann "
- " Natoma "

and the three immortal comedies :

- " Barber of Seville "
- " Marriage of Figaro "
- " Meistersinger of Nuremberg "

Of the ballad operas having suitable text should be mentioned :

- " Fra Diavolo "
- " Martha "
- " Bohemian Girl "

(2) Selections.

Many operas not appropriate for school contain certain set numbers which may be removed from the main work. Familiarity with such forms an important part of one's education. From a wealth of material the following selections are listed as having particular interest :

- | | |
|-----------------------------------|------------------------|
| " Aïda " — Celeste Aïda | 55045 (V) ; A 679 (C) |
| Farewell, O Earth | 74398 (V) |
| The Fatal Stone | 35150 (V) |
| " The Barber of Seville " — Largo | |
| al Factotum | 88181 (V) ; A 1643 (C) |

"Bartered Bride" — Overture	35418 (V)
"La Boheme" — Thou Sweetest Maiden	87512 (V); A 5185 (C)
Musetta's Waltz	64085 (V); A 5397 (C)
"Carmen" — Toreador Song	88327 (V); A 5125 (C)
Flower Song	74122 (V); A 5721 (C)
Selection (Band)	16575 (V); A 5144 (C)
"Cavalleria Rusticana" — Intermezzo	17311 (V); A 5159 (C)
"Don Giovanni" (Don Juan) — Open Thy Window, Love Minuet	87112 (V) 35060 (V)
"Faust" — Soldiers' Chorus	74214 (V); A 1493 (C)
Waltz	16552 (V)
"Flying Dutchman" — Overture	31787 (V); A 5253 (C)
Senta's Ballad	88116 (V)
"La Gioconda" — Star of the Mariner	64442 (V)
Dance of the Hours	35087 (V); S 7511 (C)
"Hänsel and Gretel" — The Old Witch	64164 (V)
The Witches' Dance	87131 (V)
The Sandman	88419 (V)
"Les Huguenots" — Benediction of the Swords	74275 (V)
"Lohengrin" — Elsa's Dream	88038 (V); A 5281 (C)
Prelude, Act III	62693 (V); A 5665 (C)
Bridal Chorus	16538 (V); 31846 (V); 5414 (C)
"Louise" — Depuis le jour	70085 (V); A 5440 (C)
"Lucia" — Sextette	70036 (V); A 5053 (C)
Mad Scene	88299 (V); 55047 (V); A 5295 (C)
"Lucrezia Borgia" — It Is Better to Laugh	64468 (V); A 1643 (C)

- "Madame Butterfly" — Some
 Day He'll Come 70054 (V); A 5250 (C)
 Duet of the Flowers 89008 (V)
 Selections (Band) 35148 (V); A 5049 (C)
 "Magic Flute" — Overture 68207 (V); A 5051 (C)
 "Manon" — The Dream 74258 (V); A 689 (C)
 "Martha" — Good Night
 Quartet 17226 (V); A 5462 (C)
 "Die Meistersinger" — Prelude 68207 (V)
 Prize Song 74115 (V); A 5395 (C)
 "Mignon" — Knowest Thou
 the Land 91083 (V); 30475 (C)
 Polonaise (I'm Fair
 Titania) 88296 (V); A 5448 (C)
 Gavotte 16323 (V); A 5259 (C)
 "Natoma" — Vaquero's Song 5871 (V); A 1070 (C)
 "Norma" — Hear Me, Norma
 (Band) 16323 (V); A 5536 (C)
 "Orpheus and Eurydice" — I
 Have Lost My Eurydice 88091 (V)
 "Pagliacci" — Prologue 88326 (V); A 5547 (C)
 On with the Play 88161 (V); A 679 (C)
 "Parsifal" — Processional of
 the Knights 31735 (V)
 "Queen of Sheba" — Lend Me
 Your Aid 64096 (V); A 5348 (C)
 "Rigoletto" — Dearest Name
 Woman Is Fickle 88078 (V); A 5580 (C)
 Quartet 64072 (V); A 1286 (C)
 55066 (V); A 5306 (C)
 "Samson and Delilah" — My
 Heart at Thy Sweet
 Voice 88184 (V); or 17216 (V)
 (Cornet); A 5533 (C)
 "Semiramide" — Overture 31527 (V); A 5054 (C)
 "Tales of Hoffmann" — Barca-
 rolle 17311 (V); A 1214 (C);
 5754 (V)

- "Tannhäuser" — Overture 31382, 31383 (V);
 A 5337 (C)
 Pilgrims' Chorus 16537 (V); A 5530 (C)
 March 16514 (V); A 5054 (C)
 Elizabeth's Prayer 35096 (V)
 Song to the Evening Star 17446 (V); A 5471 (C)
 "Thaïs" — Meditation 74135 (V); A 5115 (C)
 Love Is a Virtue Rare A 5440 (C)
 "Tosca" — Love and Music 88075 (V); A 5587 (C)
 "Traviata" — The One of
 Whom I Dreamed 70094 (V); A 5284 (C)
 "Tristan and Isolde" — Pre-
 lude 68210 (V)
 Isolde's Love-Death 68210 (V); 55041 (V);
 A 5464 (C)
 "Trovatore" — Anvil Chorus 17563 (V); A 5667 (C)
 Tempest of the Heart 16521 (V); A 5570 (C)
 Miserere (I Have Sighed to
 Rest Me) 35433 (V); 16371 (V);
 A 10 (C)
 Home to Our Mountains 89060 (V); 35443 (V);
 A 5370 (C)
 "Valkyrie" — Siegmund's Love
 Song 88276 (V); A 5382 (C)
 Ho-yo-to-ho 87002 (V); A 1451 (C)
 Ride of the Valkyries 62693 (V); A 5433 (C)
 Magic Fire Spell 35387, 35448 (V);
 A 5594 (C)
 "William Tell" — Overture 35120, 35121 (V);
 A 5236, 5237 (C)

(c) Oratorio.

(1) As a form.

This musical drama consists of set pieces (as arias, duets, choruses, etc.), joined together by recitative, or spoken song.

It is given in concert form with orchestral accompaniment, but without scenery, costuming, or acting.

The text is sacred and usually based upon Biblical themes.

The name comes from the oratory of the church, where it was first performed. Its history begins about the year 1600 when an Italian monk wished to make the church service more attractive. Its prime purpose, however, is forgotten; for the oratorio to-day has little connection with religious service, being given to secular audiences in concert form.

The oratorio is not an idle entertainment (as are many other kinds of music), but appeals to one's highest nature, creating desire for something far beyond the material.

The absence of action and scenery makes the music appeal solely to the ear, rather than to the eye, as in opera. As compared with opera, which is theatrical, oratorio is dramatic. The chorus is the most important feature of oratorio.

It is a valuable part of one's education to have sung in the choruses of "The Messiah," "Elijah," and "The Creation"; but, whether or not such works as a whole are introduced into the high school music course, it is desirable that well-

known extracts from the great oratorios should be heard often enough to become familiar.

(2) Selections.

"Creation" — The Heavens Are Telling With Verdure Clad	35484 (V) 60055 (V); A 5421 (C)
"Elijah" — If with All Your Hearts Lift Thine Eyes Oh, Rest in the Lord	74088 (V); A 5323 (C) 17211 (V) 74290 (V); A 5342 (C)
"Judas Maccabæus" — Sound an Alarm	74131 (V)
"Messiah" — Comfort Ye My People Hallelujah Chorus He Shall Feed His Flock I Know That My Redeemer Liveth	74190 (V); A 5506 (C) 31770 (V); A 5328 (C) 85103 (V); A 5342 (C) 70071 (V)
"Redemption" — Unfold, Ye Portals	35075 (V)
"Samson" — Total Eclipse (No Sun! No Moon!)	74403 (V)
Honor and Arms	A 5332 (C)
"Saul" — Dead March	16980 (V)
"St. Paul" — But the Lord Is Mindful of His Own	88191 (V)
"Stabat Mater" — Cujus Ani- mam Inflammatum	35157 (V); 5275 (C) 70037 (V); 5275 (C)

Closely associated in religious character are the great Masses. Among choruses from this class are suggested:

"Twelfth Mass" (Mozart) —

Gloria

A 5355 (C); 31589 (V)

"Messe Solennelle" (Gounod)—

Sanctus

A 5338 (C); 35110 (V)

II. *Instrumental Music.*

In introducing this subject, make this brief and definite statement:

Broadly speaking there are two kinds of art music (the teacher may arrange on the board two columns and write therein the italicized words, as explanation is made upon the two divisions of this subject): *absolute* and *program*, terms corresponding closely to *Classical* and *Romantic* periods in musical history; in the first of which, *form* (or design) is emphasized, and in the second, *content* (or expression).

Absolute music is pure; it depends upon nothing but its own beauty. That beauty is expressed formally through prescribed outlines which were considered essential by composers of the eighteenth century. Form was placed above content and as the perfection of form is an *intellectual* process, this kind of music makes an intellectual appeal.

This music reached its highest expression in the *eighteenth century* through *Bach, Handel, Haydn, Mozart*, and *Beethoven* (who closed the Classical Era about 1804 and also introduced the Romantic).

"The Classical period in music expresses pure beauty in symmetrical form."

Program music places content above form and may be merely suggestive and poetic, or realistic, with an aim at definite story telling. It is free from formalism. A romantic composer makes a new form

for his *emotional* need instead of an intellectual outline.

Among romantic composers of the *nineteenth* century who should be remembered are *Schubert*, *Schumann*, *Mendelssohn*, *Chopin*, *Liszt*, and *Wagner*.

An analogous illustration may be made through two kinds of poetry; as, for example, between a sonnet and blank verse. It is all poetry; but in one, the thought is formally expressed. There must be fourteen lines rhymed according to certain rules and having certain meter. There must be a single thought expressed in two successive phrases, one of which is contained in the first eight lines, the other in the closing six lines. (Read a sonnet.)

Blank verse, on the other hand, has a free form and few restrictions upon its mode of expression — the poetic content being of first consideration.

The title of an instrumental composition has a peculiar significance. Upon a printed program absolute music may be designated merely as "Sonata," "Opus 42," "Allegro," "Andante," and the like; in other words the title would give no clew to the character of the work.

On the other hand, program music has a title or printed program notes which indicate its character and offer a key to its content; as "The Spinning Song," "Funeral March of a Marionette," "Dance of the Toy Pipers," etc., — in other words subjects having emotional character and demanding freedom in form.

Absolute music has few and simple themes and consequently is easily followed. Romantic music has many themes, fragmentary melody, and the form depends upon the outline of the story, making it more difficult to follow, and also making it somewhat essential to know in advance the design in the composer's mind.

With this introduction, take up the lesson upon absolute music.

(a) Absolute.

The main object of the first lesson is to teach the class to follow the phrase and learn what the composer does with it (as form is created).

Review the lesson on form (page 66), evolving the same diagram upon the blackboard which shows the arrangement of phrases in the French Rondo,

Amaryllis, 16474 (V).

This composition is made of three musical phrases expressed always in the same way and without any development.

The next illustration should contain the development of the phrase.

In illustration, use the Andante movement of the **Haydn Surprise Symphony, 35243 (V).**

Write on the board the first theme :

do do mi mi | so so mi - |
fa fa re re | ti ti so - |
do do mi mi | so so mi - |
dō dō fi fi | so - so - |

Have the class sing it. (Key C, $\frac{2}{4}$, Andante.)

Explain that this theme may be expressed through different keys and with considerable variety, but its identity must never be lost.

As the record is played, ask the class to count every time it can be distinguished. Answers will vary, therefore play again and mark on the board each recurrence of the theme.

Note the formal closing in which one can easily imagine the etiquette observed by "Papa" Haydn at the Esterhazy Court.

Note other musical phrases in the movement and speak of their need to give variety.

The teacher may explain the abrupt chord in the Andante movement which gives name to the symphony, and, furthermore, illustrates Haydn's sense of humor. (The explosive chord was to waken those who went to sleep during the slow movement of the Symphony.)

Play the Allegro (on the reverse side of this record) and have the class follow the first theme. Play again and follow second theme.

Associate this work with the glorious age of the symphony. Haydn himself wrote one hundred and twenty-five compositions in this form. Have some member of the class tell briefly the main events in Haydn's life. Another member of the class may write on the blackboard names of his most important compositions.

Impress this fact, that Haydn is called the "Father of the Symphony," since he created the form.

Play **Minuet**. — **Mozart, 35060 (V)**.

How many themes?

Diagram, showing their arrangement.

For further study of absolute music, use **Mozart's Symphony in G Minor, 35482 (V); 35489 (V)**.

Have the class comment briefly upon the life and works of Mozart.

For further consideration of this subject, see lesson on the symphony (page 166).

(b) Program Music.

In introducing this subject review the points which make clear its distinction from absolute music (page 120). The object of this lesson is to teach the class to follow the phrase-idea and to find how the composer elaborates it.

Write on the board :

Rustle of Spring. — Sinding.

Since the title gives a clue to the character of the music, the class may anticipate, in a general way, the music which shows a restlessness and joyousness belonging to spring, and furthermore, which has a poetic quality not possible in absolute music.

Write on the board :

la - mi. la | so - do. re | mi -

Have the class sing this phrase twice in rapid tempo.

Play 35448 (V) ; A 1151 (C).

The teacher stands by the blackboard and points to the phrase or portion of it, whenever it is heard.

At the close of record, the teacher makes several points clear — drawing as much as possible from the class.

In *form*, it contains a single phrase-idea, which is given florid treatment (principally through scales). The phrase itself is not extended or developed. Its variety is gained through a series of modulations (or changing keys).

Its *content* is emotional and poetic. The hope and joy (associated with the thought of spring) are found in the ascending *do - re - mi* at close of phrase.

Sinding, born 1856, ranks second only to Grieg among Norwegian composers.

The **Liebestraum**, based on a single theme, may be used as a variant with the preceding.

The board theme is :

so - | mi - - mi - mi - - mi - | mi - - mi - fa - - mi - |
mi - - la - - la - ti - do - | mi - - re - do - - -

Record 70065 (V) ; A 5374 (C) ; A 5443 (C).

Associate its composer, Franz Liszt (1811-1886), with the most elaborate program music.

Narcissus, 16029 (V) ; S 3009 (C), used in former lesson (page 51), contains two ideas, based not upon the phrase, but the emotional content. The pleasing tune representing the boy is a complete idea, but one does not think of phrase. The transformation of the boy into a flower is the second idea. To further dissect this piece would rob it of interest and destroy its beauty.

Write on the board :

Valse Triste. — Sibelius.

Ask the class what conception is formed from the title, "A Sad Waltz" (only the $\frac{3}{4}$ measure and sorrowful character). The emotional outline must be gained from program notes. The teacher will narrate the story (Appendix) — which the music follows closely. The emotional idea is much greater than the phrase-idea, and the class will observe that

program music cannot be analyzed minutely as can absolute music. Record 74402 (V).

Write on the board :

The Butterfly. — Grieg.

This composition is not to be analyzed, since the title alone suggests its exquisitely delicate and fluttering character. The class will appreciate its poetic and emotional quality. A 1151 (C); 35448 (E); 60048 (V).

Write on the board :

Dance of the Trolls. — Grieg.

This composition (described on page 50) is an excellent example of program music having form and content so clear that they may be described by the class.

Write on the board :

Funeral March of a Marionette. — Gounod.

This composition has been described on page 46. The music contains the several ideas found in the story. 31081 (V); A 1211 (C).

Write on the board :

The Bee. — Schubert.

Minute Waltz. — Chopin.

Record 64076 (V) contains two short numbers played as violin solos. These titles are suggestive, and the class may speculate as to their character. "The first will go fast and buzz from start to finish, for that's the way a bee does," say the children.

The second will be short and in $\frac{3}{4}$ measure with

accent on the first beat. The teacher may then add the program notes which explain the other title to this composition, namely, "Little Dog Waltz." As the story goes, Chopin saw a small dog chasing its tail and it occurred to him that the same idea could be expressed in music by starting on one tone and simply revolving around it.

The teacher may illustrate by singing in rapid tempo and using *la* to the following theme:

So-fi so ti la | fi so la so ti la | fi so ti la fi so | ti la fi so ti la | fi so ti la fi so |

This is a homely and simple idea, which required the genius of a Chopin to make into an enduring composition.

Needless to say, this waltz could not be used for dancing. The class may be told that the simple form when given artistic treatment as in the above example becomes an idealized waltz form.

Write on the board:

Processional of Knights of the Holy Grail. ("Parsifal")—
Wagner.

The class, having read the stories of King Arthur and Knights of the Round Table, know of Percival (or Parsifal). Create interest in the *leit-motif* by telling of the little musical tunes or phrases which are associated with certain characters, places, incidents, or emotions in the story. The composition begins with chimes, accompanying the procession of Knights and boys who sing as they march.

There are three important themes which may be written on the board and sung by the class before hearing the record.

Knights :

do. do | so - la - mi - do. do | so - la - mi -

Parsifal :

mi - | fa - - ti - - | so - do - - mi - | la - - re - - | fa - - - - |
mi - . la la - - | la - la - - ti - | di - - -

Grail :

so - - la - . do | do - - re mi fa so | so - -

The interest is increased if one of the pupils stands by the board and points to the motives as the record is being played. The teacher may ask different ones to do this as a sort of test and to convince the entire class of the possibility of following the definite themes.

Play 31735 (V).

Pilgrims' Chorus (described under "Tannhäuser Overture," page 172) is a pleasing number of program music having religious content. A 5337 (C); 31382 (V).

Three examples of program music from "The Valkyrie," and closely associated are :

Ride of the Valkyries	A 5433 (C); 62693 (V)
Brunnhilde's Battle Cry	A 1451 (C); 87002 (V)
Magic Fire Scene	A 5594 (C); 35448 (V)

(See Appendix for explanatory note.)

Other examples of program music to be reviewed and associated with this phase of the subject are :

Marche Slave (page 143).

Danse Macabre, 35381 (V); A 1836 (C) (Appendix).

Dance of the Chinese Doll, and **Dance of the Toy Pipers**; 45053 (V) (page 180).

Chopin Funeral March (page 44).

A rearrangement for any instrument, of a composition not originally designed for that instrument, is called a *transcription*.

This method of treatment requires unusual musicianship if the original form is to be strengthened and the artistic quality of the original is to be preserved. Unfortunately, it has been so widely employed by the incompetent as to be in disfavor.

Among artistic transcriptions, the following are suggested :

Hark ! Hark ! the Lark. 88357 (V)

Originally a song by Franz Schubert and elaborated for the piano by Franz Liszt. (Liszt, by the way, has perhaps been the most successful composer of this style.)

Magic Fire Spell. 35448 (V)

An orchestral extract from "The Valkyrie," a musical drama by Richard Wagner, and adapted for the piano by Louis Brassin.

Lucia Sextette. 35223 (V)

A vocal concerted number from the grand opera, "Lucia di Lammermoor" by Donizetti, and arranged by Himmelreich for piano solo to be played by the left hand only.

Somewhat allied to the transcription are pieces in which a theme is given variations. This sort of composition has become so hackneyed and cheap as to be intolerable to those who sense musical values.

In the Adolescent Period, however, boys and girls do like pieces with variations. The explanation may lie in the fact that at this age they like to adorn themselves; hence ornamentation and embellishment in music make a natural appeal.

It becomes necessary to arouse a sense of discrimination between pieces of this general character.

The teacher therefore must make clear this thought: that the greatness of a composition does not depend so much upon the character of its theme as upon the way in which it is treated. Each variation should throw a new light upon the theme and be something more than a mere exhibition of scales and arpeggios.

Write on the blackboard:

The Harmonious Blacksmith. — **George Frederick Handel** (1685-1759).

Explain that the title is purely fictitious and was not used by the composer. The piece contains nothing which would suggest the blacksmith or his trade. Originally it was known as a "lesson" com-

posed for the young English Princess Anne,—Handel's royal pupil.

In this connection also may be presented a lesson showing the artistic treatment of certain small and familiar forms (as the waltz, lullaby, and march).

Play a waltz that is for dancing, and follow with record **88322 (V)**, a brilliant Chopin waltz (Op. 34, No. 1), which is idealized for the concert program, and not intended for dancing.

By marking the rhythm of the Chopin waltz with motions of the hand, the less musical members of the class will better appreciate this waltz-like character.

As a variant, play **64076 (V)**, **Minute Waltz** (first part of record), described on page 126.

Create respect for Chopin (1810–1849), a romantic composer who has been called the “poet of the piano.” His compositions may be thought of as poetic expressions in the language of tones.

Artistic treatment of the lullaby is well shown in the **Chopin Berceuse**, or **Cradle Song**, **A 5597 (C)**; **55031 (V)**, one of the most poetic conceptions of a beautiful idea. Concerning it E. Baxter Perry says: “It is the finest cradle song ever written for the piano. The left hand may be said to rock the cradle all the way through by alternating two simple chords in a swinging motion. The right hand sings the mother's song in a soft melody. And over this melody, Chopin has flung a delicate em-

bellishment of tones, falling soft and light as moonlight or dream pictures."

In the Sensory Period the children learned to distinguish the rocking of the cradle and the mother's song in every lullaby. The same features mark also the more artistic expression.

Write on the blackboard the rhythmic figure heard throughout in the bass—representing the cradle motion—and have the class sing it several times.

($\frac{6}{8}$, Key E Flat, andante):

do - so - mi - fā - so - -

Write on the board the first strain of the "mother song":

*mi - - - re - so - mi - | re - mī - do - la - tī - re - | so -
tī - do - re - fā - la - | so - fā - mi - re - do - re - (and
repeat),*

or play a few revolutions of the record while the class follows it audibly.

Apply the idea also to artistic expressions of the march. Illustration may be made through:

Marche Militaire. — Schubert. 35493 (V).

This famous march reveals the composer's genius for rhythm and melody. Its spirit and brilliant character suggest some gala parade rather than the tramp of military feet.

Marche Slave. — Tschaikowski. 35167 (V); A 5477 (C)
(described on p. 143)

- Swedish Wedding March.** — Soderman. 35159 (V)
Norwegian Wedding March. — Grieg. 71042 (V)
Wedding March, "Lohengrin." 31227 (V); A 6 (C)
Wedding March. — Mendelssohn. A 5093 (C); 31159 (V)
March of the Priests, "Athalia." A 5262 (C)

Under minor romantic forms, the barcarolle, nocturne, and serenade have fascinating interest in this period of life.

Present record **5754 (V)**, **Barcarolle**, "Tales of Hoffmann" (see page 53).

Write on the board:

Nocturne.

Derive meaning of the word from the class — if possible. Although literally a night piece of romantic and dreamy character, the name has been misapplied to many compositions without any particular character. As compared with the serenade, it may be said to contain more of the poetic element. The nocturne has no fixed form.

Play **Nocturne from "Midsummer Night's Dream,"** 35527 (V); A 5393 (C).

Have class follow the opening theme audibly.

Relate it to the incidental music which Mendelssohn wrote to accompany the Shakespearean comedy. This Nocturne is played at the close of the third act, as the four chief characters are lying asleep and Puck says:

"On the ground, sleep sound:
I'll apply to your eye, gentle love's remedy."

A beautiful solo for the French horn occurs in this number. Key of E, $\frac{3}{4}$, Andante :

*so, so | do -, so do re | re - mi - so - | fa - mi - re - | so - - mi - |
do - ti - do - | do - re -, mi | fa -, mi re do | do - ti - (repeat).*

The most poetic expression of the nocturne is found in compositions of Chopin, and the class should be able to recognize at least one of the number. The one in E Flat (Opus 9, No. 2), has been recorded by violin, **74052 (V)**; **A 5431 (C)**; piano, **A 5485 (C)**; and cello, **A 5374 (C)**; **35133 (V)**, and is exquisitely beautiful. Most beloved of all, however, is the one in G Major (Opus 37, No. 2), recorded for piano (for which of course it was originally written), record **74313 (V)**.

Serenades :

A lesson should be given on the serenade, with illustrations drawn from both vocal and instrumental compositions.

The serenade is one of the most interesting of romantic forms, and some reference to its history and special character may be made. It is an ancient feature of courtship, and two hundred years ago no lover of fashion wooed his lady fair without this fervent music. Addison says, in "The Tatler," "One would think men hoped to conquer their ladies' hearts as

people tame hawks and eagles, by keeping them awake or breaking their sleep."

The serenade in one sense denotes a nocturnal love song of soothing and tranquil character. The word, derived from the Latin adjective meaning serene, suggests the character of the weather for this special kind of music. It is given under the window of the person to be entertained and should be suitably accompanied by a small instrument which the lover may carry. It must have appealing melody and tender words.

The teacher should explain that there are two distinct arrangements of the serenade:

- (1) In which the lover sings alone to the lady, and
- (2) in which she answers him in a love duet.

What voice is associated with the subject? (Tenor.)

Has any one heard a bass voice singing a serenade? Why not?

Does not the bass love romance and sentiment as fully as his light-toned brother? (Art is truth, and the thought of love contains hope and buoyancy of spirit, and the voice suitable must soar.)

There is a wealth of composition in this favorite form. The following are suggested:

Serenade. — Schubert, 64093 (V), (Voice); A 5090 (C), (Cello); 35140 (V); 80130 (E).

Serenade. — Tosti, 17423 (V); 64399 (V); A 5571 C.

Call Me Thine Own.—Halévy, 35140 (V), Duet (Violin and Flute); A 1705 (C).

Serenade.—Schumann, 16046 (V), Duet (Cornet and Flute).

Serenade.—Titl, 35150 (V), (Cello and Flute); A 5091 (C); 80141 (E).

I Hear a Thrush at Eve.—Cadman, A 1591 (C); 64340 (V).

Serenade.—Drigo, A 5685 (C); 17600 (V).

Who is Sylvia?—Schubert, 17634 (V).

Hark! Hark! the Lark.—Schubert. 64218 (V).
(A morning serenade—technically called *aubade*.)

Elsewhere occurs the statement that in the criticism of music one should not enter the realm of imagination, since each individual is entitled to his own mental picture. To make this point clear to the class, use record 17805 (V). Play the first half of the record several times, allowing the class to sing the beautiful and tender theme. Ask different ones to write on paper a single word as a suggestive title for the composition. Continue to play the leading theme until each one has received a definite impression. Have the papers passed to the desk and read them. There will be surprise to find such wide diversity of subjects and no two alike. Tell the class that some one named the composition "Consolation," but as the composer was not consulted, no one knows what Mendelssohn himself might have called it. It is one of a collection of forty-eight pieces called "Songs Without Words."

The class may name other pieces by this composer.

Play **The Spring Song**.

The teacher may take this opportunity to emphasize characteristics of Mendelssohn, the man, and the prevailing style of his compositions.

Instrumental music may be presented through piano, orchestral instruments, and small popular instruments.

The piano is too familiar to dwell upon, although a valuable medium. It is used in several examples in these pages.

Berceuse. — Chopin	} 55031 (V)
The Fauns. — Chaminade	
Liebestraum. — Liszt	70065 (V)
Minuet. — Paderewski	88321 (V)
Rustle of Spring. — Sinding	} 35448 (V)
The Butterfly. — Grieg	
Magic Fire Spell. — Wagner — Brassin	58006 (V)
The Flatterer. — Chaminade	70040 (V)
Hark ! Hark ! the Lark. — Schubert — Liszt	88357 (V)

III. *National Music.*

Music should be related to geography and history lessons at the time they are studied in the different grades.

Preface the first lesson arranged for this correlation with a brief talk upon the significance of nationalism — as revealed through music.

The term nationalism reflects the characteristics of the whole people. The spontaneous music of the primitive people is termed folk music and consists of songs and dances. It is emotional rather than intellectual and expresses

the human side of man. Hence, it has been called *heart* music.

After the development of a nation, there comes the product of the cultured mind; this is termed *art* music.

National school or national art refers to a collection of music associated with certain individuals. On the other hand, folk music being of obscure origin, reflects the mass. Some one has called it "heart throbs of the common people."

Art music is inspired by heart music, and while glory may be accorded individual composers, the people are after all the real source.

The study of any nation is incomplete without some consideration of its music.

Most suitable it seems to consider first the country whose songs are most familiar.

Write on the board :

Songs of America.

Play record 31854 (V).

(Names of the tunes may be written on the board as they are recognized by the class.)

- | | |
|-----------------------------|------------------|
| 1. America | National Hymn. |
| 2. Yankee Doodle | Military Tune. |
| 3. Swanee River | Folk Song. |
| 4. Dixie | Folk Song. |
| 5. My Old Kentucky Home | Folk Song. |
| 6. The Red, White, and Blue | Patriotic Song. |
| 7. The Star-Spangled Banner | National Anthem. |

What kind of piece is the first? The second? and so on. (Thus the class may tell the contents of the second column and make distinctions between the different kinds of song.)

Geographical and historical data may be attached to each of these numbers. Stories may be told about the pieces and their composers. Stephen C. Foster is of particular interest.

Make clear the point that a national hymn must be dignified but simple enough to become popular; also, that a patriotic song is more extended in form, must have patriotic words, and be indorsed by the nation.

With the concluding number as a theme, national airs of other countries may be considered.

Write on the board :

National Airs of All Nations.

Use record 31855 (V). (Record A 1685 (C) contains "The Star-Spangled Banner" on the reverse side and may be used in the same manner.) Before playing the record, write on the board the first column. The second column is drawn from the class as far as possible and written as the tunes are heard.

- | | |
|------------------|-----------------------------|
| 1. Great Britain | "Rule Britannia." |
| 2. Austria | "God Preserve the Emperor." |
| 3. Russia | "God Save the Czar." |
| 4. France | "Marseillaise." |
| 5. Italy | "Garibaldi Hymn." |
| 6. Germany | "The Watch on the Rhine." |
| 7. United States | "The Star-Spangled Banner." |

Explain that such airs spring from crises in a nation's history; that they are spontaneous and reflect the common people. With few exceptions,

great national airs have been written by unknown composers.

In each number one finds a certain predominant characteristic, and, after hearing the record, questions may be asked.

The religious spirit only, is found in hymns of Austria and Russia. The military influence marks the French and Italian.

Great Britain has a spirited hymn, suggesting neither the army nor the church especially, but in its strong emotional character signifying the home or folk song.

The same may be said of "The Star-Spangled Banner." It is most inspiring, but unsuitable for church service or the tread of the army. Its compass is too great to be sung by every one. The national song of Germany has a lofty praise spirit, expressed through martial rhythm.

Of all national airs, the tune of "America" is undoubtedly the greatest. It has unusual variety in a compass of seven tones. The origin of this tune is obscure, but at the close of the eighteenth century it was the national hymn of Prussia, Denmark, Switzerland, England, and the United States. It is said to have inspired Haydn — who visited London (1790-1797) — to write the Austrian Hymn.

A music lesson concluding the study of each country should contain the national hymn, a folk dance, a folk song, and one or more expressions of the art music which reflects the national spirit.

Phonographic material, as well as that from music textbooks, should be used. The wall

map should also be employed. The class should tell about characteristics of the people. Pictures should be shown, in fact every legitimate means should be used to impress the class with the universal force of music and its vital importance in a nation's life.

In national and folk songs the children may accompany the record, as in almost every instance the key is suitable for unison singing. Words of the important national hymns are easily obtained, but as they suffer so from translation it is as well for the class to sing the syllable *la*, or to whistle, since it is usually the tune rather than the words which makes such music live.

Phonograph catalogues are so completely indexed that it seems unnecessary to add to these pages a lesson for each country.

The following lesson on Russia may be taken as a model:

Introduce with this brief résumé:

Broadly speaking each nation has two kinds of music: heart and art. That which springs from the heart includes folk dances and folk songs. It is emotional rather than intellectual, and expresses the human side of man. Art music is the product of the cultured mind, and is often inspired by heart music.

The class may sing the national hymn of Russia with the record.

Play **E 1927 (C)**; **16669 (V)**. (Write program on board as it evolves.) The national hymn of almost

every country shows either religious or military influence. Which has inspired the Russian hymn?

What is the state religion of Russia?

"Greek Orthodox."

Who, or what, is a Cossack?

Where does he live?

In what part of the army is he enlisted?

"Cavalry."

Listen to a Cossack dance. The men wear heavy boots, and often attach little bells or clappers to the heels for this dance. They jump up and crack their heels together, shouting in rather a barbarous manner while dancing.

Play 16280 (V).

The barbaric element in this folk dance is its distinguishing characteristic—a point which the teacher may emphasize by asking if it could have expressed the French? Or German? Or English? Or Italian? Or in fact any people having an older civilization? The national folk dance, **Kamarinskaia**, may be played also, S 3002 (C); 17001 (V); or the **Russian Fantasia**, 50102 (E).

Perhaps the most famous folk song in Russia is **The Scarlet Sarafan**—it having been declared national and placed upon imperial musical programs. The title refers to the robe, called the *sarafan*, which is the national costume of the female peasants of Russia.

Have the class sing this song if it be found in the school textbook. Follow by record 74051 (V), or 80071 (E), which is entitled **A Souvenir of Moscow**, and is a violin solo composed by Wieniawski. This artistic composition is based upon the folk song, "Scarlet Sarafan," and shows the inspiration which may come from heart music.

Folk Song, Let Joy Abide. (61181 V)

Most of the Russian folk songs are in the minor mode, seeming to express the long suffering of an enthralled people. This one, however, is exceptional in its joyousness and is chosen to illustrate several points. It is stated in its simple form, first through the voice, then repeated in the stringed accompaniment. Later it is embellished by scales and given florid treatment which, the class may observe, is merely to display the singer's voice, rather than add anything to the beauty and strength of the simple composition.

The singer is Michailowa (Misch-i'-oh-la), a popular Russian soprano. The accompaniment is played by the *balalaika*, a primitive instrument famous in Russia. This instrument resembles a mandolin, having a triangular body, has but three strings, and is made in three sizes, producing bass, tenor, and alto tone qualities.

The folk song **Bright Shines the Moon, 17405 (V)**, played by the imperial *balalaika* orchestra, is interesting, and may be used instead of the one preceding.

Marche Slave. A 5477 (C); 35167 (V)

This composition has an interesting history. In 1876, war existed between Turkey and Servia, in which Russia was also involved. A concert was given in St. Petersburg for wounded soldiers, and the greatest of Russian composers wrote a march for the occasion.

Write on the board :

Tschaikowski (Chi-koff-skee).

This musical composition in some degree pictures three periods of Russian history. [Words under-scored are for the board.]

1. A dirge-like theme (represents the sad and hopeless hordes in the Middle Ages who wandered over the vast steppes; a nomadic, unorganized people which might be likened to our American Indians).

2. A merry folk song (reveals the social condition, after settlements were effected and home life began. The high-pitched tune may, in a way, represent the faith and hope of the people).

3. National hymn (declares the dignity of a nation and the establishment of an Empire).

4. Formal close (contains only conventional ideas).

At one place in the composition, the folk song and the national hymn are skillfully blended.

The following lesson may be given in the study of Switzerland.

The teacher asks:

What is the leading industry of Switzerland?

"Cattle raising."

On every mountain side, having vegetation, are herds of cows and sheep and goats. Each herdsman has a peculiar call for his cattle.

Who has heard of an Alpine horn? The first ones were made from a real cow's horn. The herdsmen play upon them little tunes, different from any other kind of music. These are the true folk songs of the Swiss peasant. Certain of these Alpine songs are associated with particular valleys.

Play 80128 (E); A 5237 (C); 35121 (V), William Tell Overture, Part III, known as "The Calm."

The people of Switzerland love this music more than we can realize — for we have not any one kind of music that belongs so distinctively to us as the Alpine calls do to the Swiss.

It is a well-known fact that small countries, isolated because of mountains or other topographic conditions, have the most distinctive folk music and are most tenacious of it. Swiss soldiers, fighting in mercenary legions of other countries, will sometimes desert when they hear the tunes of the Alps. There are instances in the history of France and the Netherlands where whole regiments have grown so homesick through hearing these tunes that they were too sick to eat or sleep and were irresistibly drawn homeward. The death penalty was once imposed upon any one who should play the Swiss tunes within hearing of these hired Swiss soldiers.

After this peaceful picture of Switzerland, the class may have the contrast of "A Storm in the Alps" — a storm in which the lightning will flash and the thunder rumble and the rain just pour! Oh, it's a splendid rain!

What would be the style of such a piece?

"Descriptive."

As a matter of fact, a storm has the same features everywhere, and this particular storm might be in any place as well as in the Alps. However, there is one feature that connects it with Switzerland. The class may discover this point through listening.

Play 80128 (E); A 5236 (C); 35120 (V), William Tell Overture, Part II, "The Storm."

When it is finished, the teacher asks:

What places the storm in Switzerland?

"The Alpine calls."

Why were these calls heard after the storm subsided?

"The herdsmen wanted to find if their cows were safe," comes the perfectly natural answer.

In this lesson may also be explained the principle of the yodel, and records **A 573 (C)** or **16968 (V)**, played to illustrate this distinctive singing of Switzerland. (See page 111 for further comment upon the yodel.)

Bohemia, Poland, and Hungary should be studied in connection with the countries to which they now belong. Although these former little nations have no independent existence and children of to-day learn little of their history, the music is too distinctive and too national to be disregarded.

Write on the board :

Bohemian National Air ; Battle Hymn of the Hussites.

Create interest by telling brief story of John Huss, who lived one hundred years before Luther, and who used this song in his warfare for religious liberty. Primarily the battle song for Protestants, it later became the national song for a Catholic country — an illustration of song being more enduring than creed. This wonderful hymn antedates 1450 and is one of few examples in which religious zeal and military enthusiasm are equally expressed. Have the class sing with the record **4223 (V)**.

Write on the board :

Overture, "The Bartered Bride." — Smetana.

This is from the best-known opera of Bohemia and the overture contains several lively folk tunes.

Play 35148 (V).

The Polish National Hymn, 63364 (V), is dignified and religious in character.

The Patriotic Song, 4222 (V), is based upon a national dance.

The Polka Mazurka by Strauss, 16280 (V), is a happy combination of the polka which originated in Bohemia, and the mazurka, from Poland. The class will be interested in the story which links the rise of the polka with an incident in United States history. (Appendix.)

An artistic treatment of the mazurka, by Chopin, is record 64224 (V).

Hungarian music shows the Magyar or gypsy influence. The gypsy does not create anything, but ornaments and adapts the music of his surroundings.

The gypsy has no religion, therefore no spiritual music. Nor has he any written music. His music is instrumental and highly emotional. He expresses himself principally upon the fiddle — which seems an essential to every gypsy camp. Generally considered a thief, he also takes the music of others. He might be likened to one who steals a hat, adds a new ribbon, sticks a feather in it, and calls it his own.

Rakoczy March, A 1020 (C); 4314 (V), is the national air, dates back to 1703, and was played by a gypsy fiddler through the wars of the eighteenth century.

Czardas, S 3037 (C), 17003 (V), is the most national of Hungarian folk dances, and consists of a slow, mournful minor followed by a wild and furious rhythm.

The Hungarian rhapsody may be defined as a distinctive and elaborate composition, wild and disconnected, and made up of fragments of melody. The form was created by an Hungarian musician, Franz Liszt (1811-1886), who wrote fifteen of these pieces. They are all constructed on the same general plan (basis of which is the folk dance, Czardas), and contain three kinds of melodies: a slow, mournful song, a playful dance, and a furious, whirling sort of dance, resembling the tarantella. There is no doubt that Liszt was influenced by the gypsies, the music being as incoherent as this people is erratic.

These compositions are brilliant and picturesque and full of temperament. Some critics speak of them sneeringly as "fireworks" and "spectacular"; but they are national and should be presented to every eighth grade.

Play **Hungarian Rhapsody No. 2, A 5230 (C); 80135 (E); 35122 (V)**. The teacher may point out as gypsy influence, the ornamental trills and runs which interrupt the course of the true melodies.

In connection with Italy use:

The Royal March, 16136 (V). This is played as a

fanfare by the royal band whenever the King and Queen appear. On the reverse side of the record is the **Garibaldi Hymn**, in connection with which some boy may look up the "The Hero of the Red Shirt."

Tarantella, folk dance, 17083 (V). (See page 42 for commentary.)

Santa Lucia, folk song of Naples, 16882 (V).

Funiculi-Funicula, popular song, 16899 (V).

By consulting record catalogues under heads of national and patriotic music, folk dances, folk songs, and educational records, suitable music can be selected for each country.

Nationalism in music has a different significance when applied to our own country. The very expression "American Music" is apt to provoke discussion as to its exact meaning. For instance, one critic says American music has no more significance than American mathematics. Music is music, the same standard prevailing in all civilized countries. Another critic says the only national art music is that based upon the folk music, and that in this melting pot of nations, there is no true folk music, therefore we can have no national music. Other critics recognize as many as six kinds of folk music which they declare sufficient to stimulate musical expression in larger forms.

There is considerable literature covering the folk music in the United States, under the following heads: Indian, Negro, Creole, Moun-

tain White, Spanish-Californian, and Music of the Plains (Cowboy Songs).

Still another class of critics declares that true American music must reflect the spirit of our great democracy and show spontaneity, originality, and freedom from all conventionalized forms. In this connection, it is somewhat amusing to know that to most Europeans, Sousa represents the American spirit in music, as Mark Twain does that of literature.

The subject is interesting but cannot be profitably discussed in these lessons, since "who shall decide when doctors disagree?"

For the class:

America has some music which is distinctively its own. First, are songs which thrill us with a love of country.

What is our National Hymn?

Is the tune native to America?

What is our National Anthem?

Is the tune native?

Under what circumstances was it written?

(Story of Francis Scott Key in War of 1812.)

Name several patriotic songs.

Another class of music is associated with a distinctive locality rather than a whole country.

In our broad land are several kinds of people who have been clannish or isolated, and, in consequence, have developed idioms of speech, and music with peculiar characteristics. The latter may be called folk music.

The class may name some of these distinctive people (the teacher writes names on the board).

What is the real native of this country?

"Indian."

What class belongs to the Southland?

"Negro."

What mixed class is associated with Louisiana?

"Creole."

What is a Creole? (A Spanish-American, or French-American, either black or white.)

What people are found in isolated mountain districts of North Carolina and Tennessee?

"Southern Highlanders," "Mountain Whites."

What nation possessed California a hundred years ago?

"Spanish."

What other kinds of people lived at the little Spanish-American court?

"Indians, cowboys, missionaries, explorers, etc."

What peculiar men controlled the plains?

"Cowboys."

All of these different kinds of people have produced distinctive music; none of it, however, makes great appeal to any except to the class from which it springs.

The supreme test of folk music is its emotional appeal to the heart. Let us apply this test to the composite American.

Suppose you were in a foreign land and dreadfully homesick, what music of your own land would tug at your heartstrings and draw you homeward? Surely not Indian, nor Creole, nor Cowboy, nor even Negro spirituals; but "Swanee River," "Old Kentucky Home," "Old Black Joe," "Massa's in de Cold, Cold Ground," and the like.

These songs were inspired by plantation life, and

given expression by one native born, and who lived all of his life on American soil — Stephen C. Foster.

[NOTE. — Teachers who live in cities and come in touch with foreign population should use these songs frequently, since they have a great place in stimulating the love of country. It should be noted, also, that they have the distinctive characteristics of true folk music in that they are simple, and tuneful, and truthful.]

Characteristics of Indian and Negro music should be recalled (pages 73–78) and new selections played. Other American-Indian songs by Cadman are suggested.

The Moon Drops Low. 80140 (E) 64200 (V)

White Dawn is Stealing. 64249 (V)

Go Down, Moses. 17688 (V)

Good News. 17663 (V) from the Tuskegee Singers.

Art songs, characteristic of our Southland, — which in fact could not have been inspired elsewhere, — should be used in a study of American compositions. Suggested are:

Mammy's Song (page 77)

Rockin' Time (page 77)

Mighty Lak a Rose. A 1753 (C); 64308 (V)

The distinctive types of native music referred to in the beginning of the lesson, should be characterized.

The music associated with the creole is marked by the same irregular rhythm and jerks

as the Spanish. Very little has been recorded for the phonograph. Good examples are on the double record **45050 (V)**, **Pasquinade** by Gottschalk and **Danse Creole** by Chaminade.

Creole songs are usually accompanied by dancing.

In the mountains of Kentucky, Tennessee, and the Carolinas, nearly all the men are singers. Nearly every family possesses a poor fiddle or banjo. Voices are untrained of course, but there is good tone quality and true sense of pitch, rhythm, and harmony. Their music is vocal, and the words tell of different phases of life; almost without exception being intended to provoke laughter — for the people have an unusual sense of coarse humor. These songs afford almost the only form of amusement in this emotional little world. There has been some serious effort made by musicians to compile this native music, but none has yet been recorded for the phonograph.

Have the class characterize the cowboy.

The song native to the men of the plains is dramatic and peculiarly American, having that spirit of freedom and courage which marked the West a generation ago.

An excellent song of this type is **The Lone Prairie**, by Henry F. Gilbert, not yet recorded

for phonograph, but which the teacher may procure from any music house. It has these characteristic, albeit gruesome, words :

“Oh, bury me out on the lone prairie,
Where the wild coyote will howl o’er me ;
In a narrow grave just six by three.
Oh, bury me out on the lone prairie !”

An interesting musical example of the heterogeneous population in Spanish-California a century ago is extracted from the opera, “Natoma.”

Write on the board :

Vaquero’s Song.

Tell the class that this belongs to the history of California about a hundred years ago. It will be recalled that a Spanish governor had a kind of little court near Santa Barbara. An interesting story has been written about this period of history — a story called “Natoma” (board), from the name of an Indian maiden. In this story also are early missionaries, explorers, and men of the frontier. Victor Herbert (board), an American composer, set this story to music, gave it orchestral accompaniment, and then it was acted and sung on the stage. What do you call this form of music ?

“Opera.”

It is an American opera with many good features. What else have you heard from this opera ?

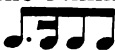
“Dagger Dance.”

In this story one finds Spanish equivalents for English words which had not then been coined, but which are common to-day.

Of this class is the word "vaqueros" meaning "cowboys." In characterization of the cowboy, develop the wild spirit and lawless life. Would the class associate a pretty and sugary tune with this type?

Read the poem (Appendix).

Picture the leader of these men of the plains, flourishing his sombrero and waving his lariat while singing the main part of the song. Surround him with others of his kind who join in the chorus and who cry out "Ai" in dissonant chords.

While the spirit of the song befits the type, the chorus is pure Spanish, being the familiar *habanera*. The same fascinating rhythm  is found in Carmen's Song from the Bizet Opera, and in "La Paloma," the Spanish folk song. It is interesting to note the derivation of *habanera* from Havana.

Play A 1070 (C); 5871 (V).

No music shows what we are pleased to call the American spirit more fully than our college songs.

There are two distinct types of the college songs: (1) The Hymn which declares the dignity of the institution, and the Rouser which spurs enthusiasm in athletic contests. Record 16860 (V) represents these two types. **Yale Boola** is a famous old Rouser, the tune of which has been borrowed by many universities. The **Princeton Hymn** is stately and a model of its kind. The facetious or popular name of each college interests the children and they may

find the reason for attaching "Eli" to Yale, "Old Nassau" to Princeton, and the like.

Others in this class are :

Amherst and Princeton. 16873 (V)

Eli Yale. 16713 (V)

Football Songs of Harvard. A 1049 (C)

Princeton Cannon Song. A 1053 (C)

University of Pennsylvania. A 1574 (C)

Tufts College. A 1257 (C)

Record 31854 (V), **Songs of America**, containing seven of our most familiar tunes, or A 1685 (C), containing six, should be in every school collection and used frequently.

Numerous songs and instrumental compositions which might be denominated as "American Music" are spoken of in this book under other headings.

In connection with literature, or the Elizabethan period of English history, a phonograph lesson should be given upon Shakespearean lyrics. Natural interest in the subject begins in the eighth grade where study of the English drama usually commences.

Interest may be created by asking several pertinent questions, as : Who in the class has read more than the required dramas ? As each different play is named it may be classified as comedy, tragedy, or history.

Explain that in the midst of the dramatic poetry are found little lyric poems.

Distinguish the lyric poem as having a rhythm and choice of words suggesting musical accompaniment.

Draw from the class, if possible, the brief story of "As You Like It."

Where are the principal scenes laid? (Forest of Arden.)

Four lyrics are associated with this forest.

Write on the board: **Hunter's Song.**

Picture the scene with a party of hunters returning from the chase, carrying a deer.

Who killed the deer?

"Let's present him to the Duke, like a Roman conqueror; and it would do well to set the deer's horns upon his head, for a branch of victory. Have you a song, forester, for this purpose?"

Then follows the lyric:

"What shall he have who kill'd the deer?

His leather skin and horns to wear.

Then sing him home.

Take thou no scorn to wear the horn;

It was a crest ere thou wast born:

Thy father's father wore it,

And thy father bore it;

The horn, the horn, the lusty horn,

Is not a thing to laugh to scorn."

Play record 17623 (V).

As the notes die away, one can imagine the hunters picking up the deer and passing out of sight, singing the victor home.

Write on the board: **Under the Greenwood Tree.**

Associate the theme with a lover of nature who longs for others to know its wholesome influences.

“Under the greenwood tree,
Who loves to lie with me,
And tune his merry note
Unto the sweet bird’s throat,
Come hither, come hither, come hither:
Here shall he see
No enemy
But winter and rough weather.”

(which is no enemy at all compared with those of the artificial world).

The one instrument which may truthfully accompany this song is the flute — sometimes called the sylvan instrument.

Play the reverse side of the preceding record 17623 (V).

A third song of the play is an excellent example of the old English ditty. To the words, “It Was a Lover and His Lass,” Sir Thomas Morley (d. 1604) wrote the music. In listening to this number, one seems closely related to the poet, since the very same tune was used in this play when Shakespeare himself enacted his favorite rôle of old Adam.

The song is addressed to Touchstone, the fool, and Audrey, a simple country girl. These two enter the forest. On the next day they are to be married. Two pages of the exiled Duke sing them this song:

“It was a lover and his lass
With a hey, and a ho, and a hey nonino,
With a hey noni nonino,
That o’er the green cornfield did pass
In the springtime, the only pretty ring time,
When birds do sing, hey ding a ding a ding,
Sweet lovers love the spring.”

There are four stanzas, having no profound depth, and closing with the thought,

“And therefore take the present time
For love is crowned with the prime
In the springtime, the only pretty ringtime,
When birds do sing, hey ding a ding a ding,
Sweet lovers love the spring.”

Play 17634 (V).

At the close of the song, Touchstone says,
“There was no great matter in the ditty.”

To which the first page says :

“We kept time, we lost not our time.”

Touchstone replies : “I count it but time lost to hear such a foolish song. God be with you, and — God mend your voices.”

The repetition of the nonsensical, but rhythmical “hey noni nonino” is a feature of old songs, belonging to a day when none of the common people understood musical notation and when extended rote songs depended upon some such filling matter.

The concluding song in the group from this comedy may be associated with the old forester. He has lived near nature and knows her every mood. As with every such a one, he has become the philosopher, comparing the influences of nature with those of man, with the inevitable result that Mother Nature seems the more kind and just. He takes a most cruel force in nature, — the cutting wind of winter — and thus philosophizes :

“Blow, blow, thou winter wind,
Thou art not so unkind
As man’s ingratitude ;
Thy tooth is not so keen,
Because thou art not seen,

Although thy breath be rude.
Tho' thou the waters warp,
Thy sting is not so sharp,
As friend remember'd not!"

There have been various musical interpretations of these lines, but for the sake of contrast it seems wise to use a modern art song. The class will recall the close agreement between words and music in songs of this kind, and will appreciate the sweep down the chromatic scale in allusion to the blowing wind.

What kind of voice should sing this song?

"Bass."

Play A 669 (C).

The lesson (thus far filling thirty minutes) may be extended and coördinated with school textbooks — several of which contain the familiar Schubert interpretation of **Who is Sylvia?** and **Hark, Hark! the Lark.**

Draw from the class, if possible, a brief plot of the early comedy, "Two Gentlemen of Verona."

Center attention on the fact that one of the young women of the story is named Sylvia; she is beautiful and popular. One of the gentlemen, in a poetic effusion, wonders who she is and why so popular. The song is sung under her window as a serenade.

Recite the text:

"Who is Sylvia? What is she
That all our swains commend her?
Holy, fair, and wise is she:
The heaven such grace did lend her
That she might admired be.

Is she kind as she is fair?
For beauty lives with kindness;
Love doth to her eyes repair,
To help him of his blindness,
And being helped inhabits there.

Then to Sylvia let us sing,
That Sylvia is excelling;
She excels each mortal thing
Upon the dull earth dwelling;
To her let us garlands bring."

What kind of instruments should accompany a serenade?

Play record 17634 (V), or A 5473 (C), and have class (with textbooks at hand) sing with the record.

In close contrast place the morning serenade, "Hark, Hark! the Lark" (from the tragedy of "Cymbeline").

Create interest in the skylark, a bird almost sacred to the English. This tiny bird has this peculiarity, that the higher it soars, the louder it seems to sing. From this fact, it has been immortalized by poet, painter, and musician, as the type of that which is happiest as it approaches the gates of heaven.

Familiar to many school children is the famous picture of Jules Breton, "The Song of the Lark," representing a peasant girl working in the fields. She works close to the ground, for she uses a sickle. She hears a song and looks up at the tiny speck in the sky. It is simple and sublime.

Recite the lines:

"Hark! hark! the lark at heaven's gate sings,
And Phoebus 'gins arise,

His steeds to water at those springs
On chaliced flowers that lies.
And winking mary-buds begin
To ope their golden eyes;
With everything that pretty is,
My lady sweet, arise, arise,
My lady sweet, arise!"

Play record **64218 (V)** (one stanza only).

Another Shakespearean song of the lark has words from one of the long poems.

"Lo, here the gentle lark, weary of rest,
From his moist cabinet mounts up on high
And wakes the morning, from whose silvery breast
The sun ariseth in his majesty."

The music is by Bishop, the English composer (b. 1786).

The beauty of the words is not apparent in the song since it is cast in the inartistic form known as coloratura. It will be recalled that songs of this character are designed for the sole object of displaying the voice of the singer rather than glorifying the art. The theme of the lark, however, is unequalled for the imitative trills and cadenzas of the lyric soprano.

Play record **88073 (V)**, or **A 5554 (C)**.

The lesson may conclude with the exquisite song, **Drink to Me Only with Thine Eyes**, the words of which are by "rare Ben Jonson," the intimate friend of Shakespeare. This favorite English song is in several school texts and record **74204 (V)**, or **A 5132 (C)**, may be followed audibly by the class.

IV. *The Orchestra.*

Distinctions between tone quality in voices and in mechanical instruments have been made all through the grades, beginning with the *organ* and the *bells* in the first-grade lesson. To bring a class to a conception of the orchestra and its function, the subject may be summed up in a single lesson.

No matter how small your town and how remote the possibility that your pupils will hear a real orchestra, they must have an intelligent understanding of orchestral music. When you started as a teacher you were presumably Emersonian enough to "hitch your wagon to a star." Down in the first grade, you had the symphony as the objective point, since it is the high-water mark in musical development and can be rendered only by an orchestra.

Even in a village, every eighth grade knows a brass band, and also the components of a choir. Consequently you may approach the subject from these two points.

The teacher asks:

What kind of instruments have you noticed in a brass band?

"Horns, cornets, trombones, drums."

Has any one noticed a flute or a violin in a street band?

"Sometimes a shrill flute" (piccolo).

The same instruments may belong to an orchestra, but stringed instruments and wood winds must be added.

Name the voices making a perfect choir.

"Soprano, alto, tenor, bass."

Also the baritone quality adds much.

Could such uses of the voice as the yodel and falsetto, for example, be employed in a choir? Why not?

"Would not blend."

For the same reason, there are many instruments that could not be part of an orchestra.

An orchestra consists of four divisions, of which three are choirs. (The teacher should evolve a blackboard classification from the text which immediately follows.)

The string choir is of highest importance and is composed entirely of stringed instruments. The violins are divided into two sections, taking the soprano and alto parts, respectively. The viola corresponds to the tenor, cello to the baritone, and contrabass to bass voices in this choir. The harp, which is a stringed instrument, does not belong to the choir, but stands alone. When the violin strings are picked by the fingers instead of played by the bow, a staccato effect is produced called "pizzicato."

Violin pizzicato merely gives variety in violin expression and has no connection with the choir idea.

Play record 35236 (V), Part I, to illustrate instruments thus far mentioned. The interest is increased if the teacher can also associate pictures of these instruments as their tones are heard. (In emergency these may be procured from a commercial catalogue.)

The wood wind instruments are so called because made of wood and because the tone is produced by force of the breath.

The flute, oboe, clarinet, and bassoon correspond to soprano, alto, tenor, and bass voices respectively. The piccolo, "little sister of the flute," registers an octave higher and may be considered as a shrill soprano. The English horn is also a wood wind instrument with delicious baritone quality, though not strictly a member of the choir — being a solo instrument.

Play record **35236 (V)**, Part II, to illustrate wood wind instruments.

The brass choir consists of trumpet (or cornet), French horn, trombone, and tuba, corresponding to soprano, alto, tenor, and bass voices in a quartet.

Play **35237 (V)**, Part I, to illustrate brass instruments.

The fourth division, facetiously called the "battery," consists of a variety of percussion instruments, chief of which are kettledrums (or tympani), small drum, bells, cymbals, triangle, gong, xylophone, etc.

Play **35237 (V)**, Part II, to illustrate the fourth division.

The proportionate number of different instruments in each division, and their relation to the entire organization, is of interest to the class, and the figures may be placed in the board outline. Upon a basis of eighty-five instruments the following proportion would exist (with slight variations): fourteen first violins, twelve second violins, nine violas, nine violoncellos, eight double basses, one harp. Total strings: fifty-three. One piccolo, three flutes, three oboes, three clarinets, three bassoons, one English horn. Total wood winds: fourteen.

Three trumpets, four French horns, three trombones, one tuba. Total brasses: eleven. Two tympani, one small drum, bells, triangle, etc.

[NOTE. — A diagram may be made on the board showing the class the seating arrangement of choirs and position of conductor. Although such knowledge is unnecessary from the standpoint of the listener, the teacher may speak of the importance of the conductor; how he regards the orchestra as a huge instrument upon which he may play, etc.]

There are certain kinds of compositions written for the full orchestra. Those illustrated through the phonograph in these pages include:

- (1) Symphonies.
- (2) Overtures.
- (3) Suites.
- (4) Tone Poems and Tone Pictures.

(1) Symphonies.

To introduce the symphony, review the lesson on absolute music (page 122) in which the development of the phrase is illustrated through the Andante of the Haydn "Surprise Symphony."

Since an entire symphony is to be presented for the first time, the significance of this form should be made clear.

A symphony is the highest form in instrumental music and is for a full orchestra. It has four divisions, or movements, usually desig-

nated as Allegro, Andante (or Adagio), Minuet (or Scherzo), Allegro Finale. These four movements are intended to be in the best contrast with each other. Thus, the first may be called the most intellectual movement of the work; the second, the romantic or emotional movement; the third, the dainty, playful, or popular movement; and the fourth, the brilliant climax of the whole.

Points expressed in former lessons may be recalled; namely, that a composition — musical or literary — is a development of ideas. Music, well defined as “a language which begins where the spoken word ends,” contains ideas which must be sensed if one is to listen intelligently. A musical idea is a small combination of tones having individuality and independence (“motive,” “phrase,” or “theme,” might be technical equivalents). An idea may be expressed through various keys, tempos, rhythms, and orchestral colors for the purpose of giving variety, but its individuality must not be destroyed. Therein lies the mark of artistic genius — to create something containing *variety* while also preserving the sense of *unity*.

In following musical ideas, and observing their expansion and elaboration, one comes into the realm of musical analysis. A brief analysis

of a composition will add to one's pleasure in listening to serious music, although this phase of music study should not be carried to the point of dissection in public school lessons.

Haydn established the divisions of the symphony, and himself composed one hundred and twenty-five works in this form; hence he is called "The Father of the Symphony."

Mozart was of a deeper and more dramatic nature and his symphonies are of higher character. The "G Minor Symphony" is one of his best compositions.

Write on the board:

Symphony in G Minor. — Mozart.

In discussing this work, write the syllable notation of important themes on the blackboard and have the class sing each one several times. The children can more readily follow thematic development when hearing the symphony later.

The first movement — Allegro Molto — contains two themes developed with great skill. The first is heard through the strings (Key B Flat, four-four time):

*fa mi | mi - fa mi mi - fa mi | mi - dō - - dō ti | la - la so fa -
fa mi | re - re - -*

The second theme is introduced by the oboe:

*so - - - fi - | fa - - - so fa ⁴mi re | do - do - do - re -
| mi - . fa re - -*

Between these two main themes a small or subsidiary theme is heard:

do - - - - | so - - - . so | fa - la - do - - | mi - so - do - . mi |
re - fa - la - re - | do - mi - so -

With these three little tunes in mind the class is ready to listen intelligently to the phonograph record.

The second movement — Andante — is in serious mood. The first melody steals in gracefully through strings and horns: (Key E Flat, six-eight time).

so - | do - do - do - do - do - so - | re - re - re - re - re - la - |
fa - fa - fa - fa - fa - fa - | fa - mi . so fa . la so -

The second theme has a tripping character too difficult to express through this notation. The two themes are arranged in sonata form. The movement as a whole is most beautiful and impressive and is generally considered the greatest of Mozart's Andantes.

The third movement — Minuet and Trio — contains two melodies happy in character and in pleasing contrast to each other.

The fourth movement — Allegro Finale — is “a jolly wild revel of child-like joy” with brilliant development. The scholarly critic, Philip Goepf, says: “The test of a symphony is that you prefer it to all others when you hear it, and by this test G Minor seems greatest.”

In the following lesson take a symphony from a romantic composer.

Write on the board:

Schubert's Symphony in B Minor (unfinished).

Remind the class of general remarks on the symphonic form in the preceding lesson, and append the following:

A symphony can be sifted to a discussion of a few melodies or themes. All else is in a sense subsidiary. The theme is the substance, as it were. It is necessary therefore to learn the themes beforehand in order to follow their development when the symphony is played. The class should therefore sing these little tunes again and again until they are thoroughly learned.

Allegro Moderato, Key of D, $\frac{3}{4}$ time.

The first movement opens with a short introductory phrase by the bass strings:

la - - - | ti - - do - | la - - - | so - mi - fa - | do - - ti - |
mi - - - - -

The first real theme sounds high and clear, though in softest tones, through the wood winds:

mi - - - | la -. si la ti | mi - - - | la -. si la ti | do - - - | re -
me -. re | do - ti - - | do - - -

The second theme, one of the most charming melodies in all music, is given through the cellos and delicately echoed high in the violins:

do - so -. do | ti. do re -. do | ti. do re so la ti | do - so - - |
do - so -. do | di. re mi -. re | di. re mi la ti di | re - la -.
di | re - so - la ti | do - - -

Then begins the development of these two themes and a mingling one with the other through different keys and varied orchestral colors.

Second movement — *Andante con moto* (Key of E, $\frac{3}{8}$ time).

The movement begins quietly, and throughout there is a duet between a persistent staccato figure in the bass and a quiet gliding melody in the violins.

The second theme is sung by the clarinets and accompanying strings. Much of its charm lies in the syncopated rhythm and cannot be adequately shown through quotation.

Schubert wrote nine symphonies. Those in C Major and B Minor are the greatest and the only ones generally performed. The latter was written six years before his death and is known as "unfinished," since only the first two movements were written. These movements are, however, "finished" to the taste of the severest critic, being well constructed and containing beautiful thematic material.

One's education seems incomplete without familiarity with the **Fifth (or C minor) Symphony of Beethoven**. Thus far, only the Andante has been recorded for the phonograph.

The teacher may write the opening theme of this second movement on the board (A Flat, $\frac{3}{8}$ measure):

*so. do | mi - mi. re do. mi | la -. di re. mi | fa. mi re. fa ti
re | si. ti mi - mi. re | di. la re -. fa | ti. so do - do. mi |
so --- | mi -- do. mi | so --- | etc.*

Play record **35275 (V)** or **A 5422 (C)** for the class. This Andante has the customary two themes and these are extended through variations.

Among modern Andantes none is more dearly beloved than the **Largo** from **Dvořák's "New World Symphony."** After the slow introduction, the class may softly croon with the melody, which undoubtedly had its inspiration from our own Southland. **35275 (V)** or **A 5360 (C)**.

(2) Overtures.

An overture is a formal composition for the orchestra, and dramatic in character. Its content may be easily followed and described. An overture may be introductory to an opera and contain several melodies belonging to that work; or it may be an independent composition intended for concert purposes, and appropriately called a Concert Overture.

In presenting this form, the teacher should make a brief outline of the content of each overture for the blackboard. The following illustrations are suggestive:

Tannhäuser Overture. — **Wagner, A 5337 (C); 31382, 31383 (V)**, contains two distinct and well-contrasted ideas. The first is religious and characterized by the sustained tones of the "Pilgrims' Chorus." The hymn of faith and courage is heard from a distance, draws nearer, then dies away. May be expressed thus: < >. The second idea is worldly, shown in a persistent and delicately wrought theme known as the "Venusberg." The music is attractive and enticing and expresses the subtle influence of evil. The overture closes with the hymn of the Pilgrims — which may signify the triumph of good over evil.

The preceding description is for the teacher. For the board, the following will suffice:

Tannhäuser Overture	{	I Pilgrims' Chorus < >
		Religious.
		II (a) Venusberg Motive.
		Worldly. A persistent and delicate movement.
		(b) Pilgrims' Chorus.

(The class may softly accompany the singable portions of the Pilgrims' hymn.)

William Tell Overture. — Rossini, 80128 (E); A 5236 (C); A 5237 (C); 35120, 35121 (V)

This is introductory to the opera. The Alps and Swiss history supply a background. There are four distinct divisions in the composition.

1. "At Dawn" one hears the early voices of the morning, distant echoes of the Alpine horn, etc.

2. "The Storm" is vividly described; the sharp notes of the piccolo may suggest the lightning, the thunder is unmistakable, and the rain pours in torrents. As the fury decreases, individual calls are heard of the shepherds who are out looking for their flocks. The tonal picture is clear and well conceived.

3. "The Calm" is peculiarly national, since the folk tunes of the chalet horn are faithfully

introduced. (More detailed account of this feature of the overture is given on page 144.)

4. "The Finale" draws upon the full strength of the orchestra. The brasses are prominent and add brilliant coloring to the close of this composition.

Carnival Romain. — Berlioz. 35241 (V)

This overture contains two strongly contrasted musical subjects :

(1) A melody, beautiful and romantic, and well developed.

(2) A dance, light and rapid. This dance, known as the *saltarello*, is frequently seen in the streets of Rome. The word is derived from a Latin verb, meaning to jump or to leap, and is a kind of jig with skipping motions.

**Merry Wives of Windsor. — Nicolai. A 5039 (C);
35270 (V)**

This composition contains three of the joyous tunes from the opera skillfully worked out. It is without a single minor strain and reflects the comedy element of the opera.

**Midsummer Night's Dream Overture. — Mendelssohn.
31356 (V)**

The young Mendelssohn was inspired to write this overture by reading the Shakespearean

comedy with his sister Fanny (also an accomplished musician). It was arranged first as a piano duet. It opens with four prolonged chords from the wood wind choir (some one has called them the "boundary between the real and the ideal"). Then follows the daintiest of fairy music given through the strings. As the movement proceeds, several picturesque features appear: the tripping of fairies; the dignified theme of the Duke and his retinue; and the more romantic theme of the lovers. The clownish second part contains the Bergomask dance of the tradesmen, the comical braying of a donkey (in allusion to Nick Bottom), and the play of the elves. In conclusion, the delicate and fairy-like opening theme is heard, the dream seems to dissolve, and the composition logically closes with the four familiar chords heard in the beginning.

The following diagram may be placed on the board:
Introduction: four prolonged chords (wood winds)
Fairy-like music (strings)

Picturesque features { tripping of fairies
 { theme of Duke and retinue
 { romantic theme of lovers

Clownish features { Bergomask dance of tradesmen
 { comical braying of donkey
 { play of elves

Conclusion { fairy-like theme of beginning (dream
 dissolves)
 four familiar chords

Magic Flute. — Mozart. 68207 (V)

The opera received its title from the magic of the pipes of Tamino, which had power to control men, animals, birds, reptiles, and even the elements. The continual playing of the flute throughout the work is a feature which gives it much brilliancy and delicacy. The plot is in the time of Rameses I. The action is at the Temple of Isis at Memphis. The work was written shortly before Mozart's death in 1791, and is one of his most important compositions.

The overture is introductory to the opera and contains several themes which belong to the larger work. The main movement is preceded by an adagio introduction, followed by a lively fugue in which all choirs of the orchestra play a part. This fugue is truly wonderful in its contrapuntal skill, and the structure may be briefly explained as an intellectual composition in which a certain subject is announced by one part and answered by other parts according to certain rules. It is interesting to follow the little subject as it seems to fly from one instrument to another.

Write on the board :

Introduction : slow.

Main movement : fast. A fugue, in which one voice after the other takes the tune introduced by the flute.

Rosamunde Overture. — Schubert. A 5277 (C)

This contains two strongly contrasted movements :

Andante, a tender melody.

Allegro vivace, a bright and joyous dance.

Leonore Overture, No. 3. — Beethoven. 35268 (Parts I and II); 35269 (Part III) (V)

Beethoven wrote but one opera "Fidelio, or Wedded Love." When first brought out it was called "Leonore." It was not a great success and underwent many changes, among which was the revision of the overture. Four distinct introductions were written, but the one known as No. 3 is unquestionably the greatest, and commonly called the "King of Overtures." Wagner declared the revised "Fidelio-Leonore" work much more than an overture, — in short, "a tremendous drama in itself." The composition is long and difficult. It has three divisions, viz: the introduction (Adagio, $\frac{3}{4}$ time), the main movement (Allegro, $\frac{2}{2}$

time), and the coda : these divisions correspond closely to phonograph records designated as Parts I, II, and III. The slow introduction opens with a prolonged chord followed by a stately descending scale. The principal theme and its early development conclude Part I.

The main movement contains two distinct and pleasing melodies with their elaboration. To the one already mentioned in Part I is added a second, serene and plaintive, first given by the horns. This is known as Florestan's air "In the Spring Days of Life" and is the gem of the opera. Two prolonged trumpet signals — which, in the story, announce the arrival of the Governor — furnish a dramatic climax in the overture and close record, Part II.

The coda, or end piece, is an elaborate summary of the whole, and as a feature in musical form, characterizes several of Beethoven's most pretentious works. This particular coda is built of the principal theme and is a magnificent specimen of its kind.

The records of this overture should be played frequently in order to appreciate its value.

**Concert Overture "1812." — Tschaikowski. A 5174 (C);
31739 (V)**

The title refers to the historic invasion of Moscow by Napoleon. In the work are heard

the Russian National Hymn, followed by the Marseillaise. Mixed phrases of the two indicate a struggle between the forces. The overture triumphantly closes with the Russian Anthem.

(3) Suites.

The suite is a series of pieces.

The ancient suite, precursor of the symphony, is not treated in these pages.

The modern suite is often the basis of theatrical ballet, or is incidental to the performance of the drama.

Write on the board:

Suite from Nutcracker Ballet. Tchaikowski (1840-1893).

Explain the ballet as a theatrical representation of a story in which the plot is revealed through dancing. It is for the entertainment of the audience rather than the dancers. The ballet is more modern than opera. This form of entertainment has high favor in France and Russia.

Tell the story upon which this music is based. (Appendix.)

This suite contains eight pieces, and six of them are reproduced by the phonograph. In all of this music the class must remember that it is associated with little children, or fairies, and consequently is delicate, fairy-like, and often humorous.

The suite opens with a miniature overture, in which are two themes.

None of the heavy sounding instruments are used.

What is the word for staccato effects in the strings? (pizzicato).

Play record 17127 (V).

The second number is the March which accompanies the little children in the first act. It is a military theme for clarinets, trumpets, and horns. The Christmas tree is lighted and the music sparkles. The children enter and the music is joyous. There is a moment of surprise and admiration which is expressed by a tremolo, then the march theme is resumed.

Play 16974 (V).

The rest of the suite belongs to the second act of the story. The **Dance of the Chinese Doll** is oriental and peculiar, but dainty in the extreme. The following facts relating to this particular number will interest the class: Music has always had official recognition in China, there having been for centuries a portfolio Minister of Music. It is said that when the gods came down bringing the gift of music to China, they did not teach the distinction between music and noise. Few of their noises on so-called musical instruments are musical. Seventy-two different instruments have official recognition and in this number are seventeen kinds of drums. Their music, which contains much clanging, banging, and tooting, is not pleasing to our ear. Their scale contains only five tones and no half-tones. For further description of this number, see page 185.

Play record 45053 (V).

The **Dance of the Toy Piper** is also peculiar. The class may imagine one of the little toy whistles

personified. He dances about and plays music which sounds as though he used a comb covered with paper.

Play 45053 (V).

The **Arabian Dance** is the queerest music of all, and, while no doubt beautiful to an Arab's ears, might become very monotonous to others if continued at length. (The Arabian scale contains seventeen tones to the octave.)

Play 45053 (V).

The delicate little **Waltz of the Flowers** closes the suite.

Play A 5163 (C).

Write on the board :

Peer Gynt Suite.

The music was written by Grieg as incidental to the Ibsen drama.

Draw from the class as much as possible concerning the character, who may be called the "Rip Van Winkle of Norway."

Write on the board :

Ibsen, the Shakespeare of Norway.
Grieg, the greatest musician of Norway.

Tell the following incident :

Ibsen and Grieg were close friends, and the poet asked the musician to compose incidental music for a drama which he was writing on the legend, Peer Gynt. Nine compositions were written to accompany the presentation of the drama. Five of these

are well recorded for phonograph and should belong to a school collection.

Peer Gynt is a lawless character with a wild career. His father was a drunkard and died over his cups. His mother was half-witted, sometimes showing a shrewish disposition. Peer is irresponsible, never works, gets drunk, and then imagines he is somebody very great. He becomes a tramp, sometimes wandering for years without returning home. On one occasion the drunken Peer has gone into the forest where he is surrounded at night by a crowd of mountain spirits and goblins (called "trolls"), who tease him with their pranks until the approach of dawn. The troll is an uncanny creature.

Write on the board :

Dance of the Trolls.

The music at first is light and weird, suggestive of the approaching trolls, who steal from out the mists and shadows surrounding Peer (calling to mind the dwarfs and Rip Van Winkle, in the Catskills). The music grows in excitement as the goblins rejoice over the torment of their victim.

Play record **A 5227 (C)**; **80216 (E)**; **4351 (V)**.

Write on the board :

Death of Ase.

This is a wonderful funeral march, wonderful not only because of its mournfulness, but in that so much has been made from one short theme.

Write on the board and have class sing :

mi - la - ti

This motive is sometimes inverted and varied, but the three-tone figure is always recognized. Some funeral marches contain a contrasting theme of hope and consolation — as in the Chopin Funeral March — but the Grieg composition has only the mood of gloom.

Play record A 5220 (C); 80216 (E); 35007 (V).

Write on the board :

Anitra's Dance.

Peer wanders into Africa and represents himself as a prophet to the Bedouins. A group of Arabian girls dance before him for favor and Anitra pleases him above all others. She is the coquettish daughter of the Chief, and Peer promises to make her one of his chosen in paradise. Her dance is light, and graceful, and rapid. One can feel her undulating movements and changing pose. The music is wonderfully truthful to the character of the Egyptian dance.

Play A 5227 (C); 80216 (E); 31393 (V).

Write on the board :

Morning.

This represents daybreak in Egypt when Peer watches the first rays of dawn strike the Pyramids. The melody is simple, pure, and fresh as the dawn.

Write on the board and have class sing :

so - mi - re - do - re - mi

This theme continues throughout, increasing in power and with ascending cadences as day advances. Other and minor phrases are heard, suggestive of the

awakening voices of nature. (This composition will illustrate to the class the term "modulation" — meaning a change from one key to another.)

Play **A 5220 (C)**; **80216 (E)**; **35007 (V)**.

Write on the board:

Solveig's Song.

This early love of Peer's life was deserted by him because he felt unworthy of her virtues. The act — so at variance with his character — was perhaps the most commendable of his life. But as is often the case, Solveig does not realize the suffering she has been spared. In this song she is a middle-aged woman, still fair and beautiful, as she sits spinning at her cabin door. She has not known of Peer's escapades, never loses faith that he will return, and prays that God will care for him. This is also called the "Sunshine Song" because of the sweet character of the singer.

Read poem. (Appendix.)

Play record **A 1175 (C)**; **70072 (V)**.

(4) Tone Pictures and Tone Poems.

There are points of resemblance between the arts, particularly poetry, painting, and music, which, by the way, have been called "sisters."

Certain subjects may be expressed best through poetry, others through pictorial art, and still others through the language of tones. The terms are associated with certain modern symphonic compositions.

The tone poem was created by Franz Liszt (1811-1886), who left thirteen compositions in this form. Other composers have used this form successfully, among them Saint Saens.

The music follows the poem closely, and it is necessary to read the poem before hearing the music.

Write on the board :

Danse Macabre. — Saint Saens (pron. Sahn Sahnz).

Read the poem and commentary. (Appendix.)

Play record 35381 (V).

It will be clearly evident to the class that a descriptive poem, rather than a picture, must have given inspiration to the musical composition.

Write on the board :

Dance of the Chinese Doll. — Tschaikowski (1840-1893).

The teacher asks :

Who has heard the expression, " the *coloring* of the orchestra " ?

What does it mean ? (Answers reveal vague understanding.) It is not necessary to go deeply into the subject and endeavor to associate a certain color with each instrument, but in a general way one thinks of some tones as light, others as dark ; some as brilliant, while others seem only neutral.

Play record 45053 (V), reminding class that it is a tone picture and must be described by them, with some reference to its color scheme.

After the little piece has been played, the teacher asks :

What was the first instrument ?

" Bassoon."

The second ?

" Piccolo."

As a picture, which gave the background ?

" The first."

Was it light or dark ?

" Dark colored."

Describe the tone of the piccolo.

" Light or silvery."

You may consider it the design.

Was there anything peculiar about the melody ?
(Five-tone.)

Whoever saw a Chinese woman with a waddling walk ?

Does the rocking rhythm suggest this character ?

After some effort the following description is drawn from the class :

" A picture with dark background, upon which is traced a delicate silver design of Oriental character."

Write on the board :

Carnival Romain. — **Berlioz** (1803-1869). (For description, see page 174.)

With the full play of brasses it is not difficult to associate a brilliantly colored picture of a street carnival in Rome in which are banners flying, and dancers in the street hopping and skipping through the steps of the *saltarello*.

Play 35241 (V).

Ride of the Valkyries, A 5433 (C); 62693 (V). (For description, see Appendix.) This composition bears

close analogy to a moving picture, the marvelous action in the music corresponding to rapid changes in scenery.

Write on the board :

The Angelus.

Question class for its meaning. A Roman Catholic devotion pertaining to the Annunciation. The name comes from the opening words of the prayer "Angelus Domini nuntiavit Mariae." When this devotion is recited, a bell known as the Angelus is rung.

Could a picture express the idea ?

Most eighth-grade children are familiar with the picture — seen in many schools — and perhaps some one will tell that it is by Millet. Show the picture (Perry prints may be distributed). Have the class comment upon the strong points in the picture — points both expressed and implied. Characterize the peasants as earnest, industrious, devout. Note the church spire in the background, also the time of scene.

Can the Angelus idea be expressed in poetry ?
(Read poems in Appendix.)

Can the Angelus idea be expressed in music ?

What might the class anticipate ?

"Church bell, religious music," etc.

The scene is inside of the church. At first the people are few, but as numbers increase, the volume of tone swells. One hears chanting, and antiphonal (or responsive) singing. Voices of the organ, the priest, and the congregation may all be distinguished. Finally, as the "Amen" is declared, the people depart.

Play record 35437 (V).

Write on the board :

Massenet (1842-1912), French composer. "The Angelus" is from the suite, **Picturesque Scenes**.

In subsequent playing of the "tone-picture poem," the class may tell how many bells play the church chimes (three), and also may sing portions of the melody.

Many poems and pictures may be associated with music, and the idea of correlation of the arts will not only promote interest in good music, but will increase respect for the best in every phase of art.

V. Musical Criticism : the Result of Intelligent Listening.

(a) Related to a profession.

The teacher may create interest by asking :

How many have read musical criticisms in the newspapers? In every large city, the daily papers employ critics to attend the musical programs and write about them. Such a one should have a broad education. He need not be able to play or sing, but must be a professional listener, knowing how to sense musical values and describe and comment upon them in choice language.

(b) As a subject for language lessons.

The intelligent written criticism of music may begin with the seventh grade.

The first lesson presents the plan to the class.

The teacher states :

There are certain definite things to be said about music ; this, and the additional fact that it is a subject of universal interest, make it an excellent theme for the language lesson.

Points to be criticized are made clear.

Rhythm, melody, harmony, and form are again defined (see page 63), and suitable descriptive words are suggested for the vocabulary required. On the blackboard the teacher will write the words italicized, and the class may suggest (as far as possible) those which follow :

1. *Rhythm* may be : clear, well-marked, unbroken, complex, tiresome, syncopated, intricate, confused, etc.

2. *Melody* may be : brief, pleasing, monotonous, joyful, sad, dignified, delicate, original, contagious, fragmentary, etc.

3. *Harmony* may be : varied, obscure, elaborate, abundant, peculiar, plain, unusual, etc.

4. *Form* may be : complex, classic, romantic, free, symmetrical (as in march or folk dance), diversified (as in art song or rhapsody), well-balanced, variations on a given theme, etc.

5. *Tempo* may be : allegro, andante, largo, etc.

6. *Style*, or *Character*, may be : dramatic, fantastic, brilliant, declamatory, lyric, devotional, sentimental, esthetic, romantic, serious, etc.

7. *Performance* :

(a) If *singer*, criticize enunciation, phrasing, interpretation, and tone quality (which may be harsh, mild, thin, full, hollow, nasal, metallic, etc.).

(b) If *instrumental* soloist : technique, phrasing, temperament, etc.

(c) If *orchestra*, consideration of its predominant instruments.

The *accompanist* should be considered always (sympathetic, indifferent, etc.).

This knowledge expected from the seventh grade may seem considerable in the aggregate, but it has been given out little by little through different grades, some things being taught directly, others incidentally, as different pieces were presented.

From the foregoing it is evident that criticism must be made upon many things besides the tune. The tune of a serious piece of music may be likened to the plot of a story. It is the first thing sought, and, unless interesting, the work is in danger of condemnation — be it music or story — by the average person. This thought may be pursued by the class, which will appreciate the fact that much great literature — essays for example — is rich in combination of words and filled with deep thought, yet wholly lacking in story plot. Much great music, with but fragmentary melody, contains rich harmonies and profound depth. The tune will be an impressive and most enjoyable factor in a composition, and yet may not be described or commented upon as much as some other features. Effusive adjectives, of course, should be discouraged.

The experienced critic makes mental observa-

tion of every point, but does not mention the more obvious details in his written criticism; nor need he follow any prescribed outline in his arrangement of ideas, — though here, judgment and good taste are always evidenced. A sentence expressing the personal opinion of the critic is justified and shows courage of conviction.

For more thorough elucidation, each point to be criticized may be illustrated through several different kinds of records, as for example :

Rhythm may be monotonous (Indian music).

Rhythm may be well marked (March).

Rhythm may be complex or intricate (Rhapsody).

Rhythm may be syncopated (Negro music).

Melody may be brief (Indian music).

Melody may be fragmentary (Rhapsody).

Melody may be joyous ("Dixie").

Melody may be contagious (Dvořák's "Humoresque").

Harmony may be plain ("Humoresque").

Harmony may be peculiar ("Dance of the Trolls").

Harmony may be abundant (Schubert's "Unfinished Symphony").

Harmony may be rich (Sextette from "Lucia").

Form may be symmetrical (Minuet, "Don Giovanni").

Form may be diversified ("Ride of Valkyries").

Form may be classic ("Amaryllis").

Form may be variations on a theme ("Rustle of Spring").

At first, compositions familiar to the class should be used. Let the teacher write on the board the title of the composition, composer of the music, author of words (if a song), and name of the performer; in short, data found upon a printed program.

Brief and important comment on the foregoing may be told by the teacher (any historical or romantic incident bearing on the composition which will create interest).

All points which may be obtained by intensive listening should be left for class discernment.

At first, use only one composition for a lesson and play it several times, if necessary, to give a clear impression. When the essential points are clear to the class, they should be used in a well-arranged written composition. Later, two or more pieces may be used for one lesson, thus admitting comparisons and broader criticism.

Illustrations:

Record 2816 (V).

The class is provided with paper and pencil.

The teacher writes upon the board the title, composer, and performer :

Old Folks at Home. — Stephen C. Foster

Sung by the Hayden Quartet.

The fact is noted that the composer is an American (b. 1826, Pennsylvania ; d. 1864, New York), and our best-known writer of folk songs. He also wrote the words for his songs.

“ Like Robert Burns, he was a man who sang the purest poetry of human life.”

Upon the board are written the words which are italicized. After hearing the record, the teacher stands at the board and draws from the class additional words to be used in the criticism.

The following concludes the board work :

Rhythm, clear, simple.

Melody, appealing, haunting.

Harmony, simple vocally ; orchestral accompaniment.

Tempo, andante.

Form, folk song, appealing to tenderest emotions.

Character, sentimental, sweet, and sad.

The class writes down the data, and is asked to arrange it smoothly in composition form, prefaced with an original introduction, in which the song becomes a feature of some imaginary concert which has been attended.

The succeeding illustrations may be used in the same manner :

Record 16417 (V).

Title, The Venetian Song.

Composer, Tosti, an Italian by birth who lived most of his life in London. He has written many beautiful songs.

Words, B. C. Stephenson.

Performer, Alan Turner, English baritone.

Rhythm, well marked.

Melody, simple, pleasing.

Harmony, plain, merely supporting the melody.

Form, romantic, — Barcarolle (boat song), a form native to Venice, and intended to imitate the songs of the gondoliers.

Character, a love song; artistic, popular.

Singer, a clear and pleasing voice, with good enunciation.

Record 70049 (V).

Title, **The Dagger Dance**, from opera "Natoma."

Composer, Victor Herbert.

Performer, arranged for orchestra.

Rhythm, strong accent (characteristic of Indian music).

Melody, simple, barbaric.

Harmony, orchestration for drums and wind instruments.

Form, primitive, five-tone scale.

Style, weird, savage.

Record 5754 (V).

Barcarolle. — Offenbach's "Tales of Hoffmann."

Played by Vienna String Quartet.

Rhythm, lilting, characteristic of a boat song.

Melody, haunting.

Harmony, simple, but sufficient.

Form, romantic.

Character, sentimental, emotional.

Performance, well-balanced quartet, clear phrasing.

Record 74052 (V).

Nocturne in E Flat. — Chopin.

Played as a violin solo by Mischa Elman.

Rhythm, lulling.

Melody, delicate, dreamy.

Harmony, sympathetic, subordinated piano accompaniment.

Form, free, romantic.

Character, poetic.

Performer, lovingly played by a master violinist. In each subsequent playing, the teacher may strive to have the class increase its vocabulary of descriptive words.

A more discriminating criticism is required of the art song. Upon the board is written :

The Boat Song.

Poem by Montrose J. Moses.

Music by Harriet Ware.

Sung by John Barnes Wells.

As the words must be the inspiration for the music, the teacher recites the poem slowly and thoughtfully, and with rhythmical stress. As the record is played (17693 (V)), the class jots down suitable adjectives or descriptive phrases suggested by the music.

The language lesson may be further developed as follows :

The teacher asks :

What is the first essential in music ?

“ Rhythm,” or “ measured motion.”

Describe the motion of the water against the boat.
(Play introductory measures again.)

"Rippling."

What is the next essential in music?

"Melody."

Listen how it follows the movement of the boat.
(Play record several times if necessary.)

Describe it.

"Graceful" melody is accepted, although various words are suggested, as "pretty" and "beautiful."

[NOTE. — To induce the word "graceful" the teacher, with her hand, may follow the undulating melody as it is played and ask the class to compare the movement with that of dancing. By asking what word would describe the character of both, "graceful" is thus drawn from the class.]

What is the next essential in music?

"Harmony."

Where was the harmony in this song?

"In the accompaniment."

Characterize it.

"Appropriate," "suitable," "delicate," "graceful," are all suggested.

Under romantic form, what is the musical term for a boat song?

"Barcarolle."

Features of this form are recalled from a former lesson (page 53).

Under song form, this is distinguished as an art song (which the class may define).

Two artists created the song, and a third interpreted it.

At least a sentence must be given to each one of them.

Mr. Moses is an American man of letters who has written a few choice lyrics.

Miss Ware lives in New York and is in the first rank of American song writers.

Mr. Wells is a lyric tenor, with clear enunciation, and senses the significance of the artistic song.

In subsequent playing of this record, apply significant features of the art song: as,

1. The rising musical cadence to the question, "Shall I dream and let you float?"
2. Falling cadence on, "Carry me down."
3. The wave-like motion for "Where water lilies bend and bide."
4. Prolonged tone on "float and float."
5. Sustained tones for "far away."
6. Deliberation in "lazily, dreamily," and "sway, little boat."
7. Tones of regret with "I can dream no more," and "Take me back to the world's lone shore."
8. The suitable ending of the song in which a high note fades away, — thus closing the daydream.

For variety, the method may be reversed by having the class examine a poem thoughtfully and anticipate the character of its music (before hearing the record). This applies solely to the art song.

Write on the board:

Absent. Words by Catherine Y. Glen.

Music by J. W. Metcalf.

Sung by Christine Miller.

The teacher recites the poem with significant thought:

"Sometimes between long shadows on the grass,
The little truant waves of sunlight pass;
My eyes grow dim with tenderness the while,
Thinking I see thee — thinking I see thee smile.

"And sometimes in the twilight gloom apart
The fall trees whisper — whisper heart to heart;
From my fond lips the eager answers fall,
Thinking I hear thee, — thinking I hear thee call."

A discussion of the poetic values should follow, and as applied to the musical association, the teacher asks:

What tempo is required for the longing of the lover?

"Andante."

What kind of melody would express the mood of evening?

"Quiet."

Describe the melody by other words which will show how regret and sadness touch the heart.

"Tender," "appealing."

Play record 45075 (V), and then ask:

Was there anything not truthful in the interpretation?

"A woman sang instead of the lover."

This language work when carried out should correct the present tendency to form subjective criticism. A person says, "I do not like that music." Let the next generation refer to certain qualities in the piece; as, the melody is not clear, the rhythm is indefinite, the harmony is obscure, etc. Let every one down to the smallest child in school know that he cannot have sound opinion of anything until he understands it. One cannot criticize an address given

in a language of which he is ignorant. Music is a language of tones, wonderfully expressive and full of meaning, but only one who gets its content can render a criticism which has value. Of course there is good music which defies verbal comment, — dances and the purely sensuous, for example, — and there is music which carries us beyond the realm of the finite and where words seem a mockery; but generally speaking, in the words of Lavignac : “ *Music that is worthy of the name must awaken our emotions and bear calm analysis.*”

CHAPTER FIVE

CONCLUDING SUGGESTIONS TO THE TEACHER

I. Additional Remarks on the "Listening Habit."

II. Emphatic Reiterations.

III. Two Essentials to Success:

(a) Knowledge of Subject :

(1) Reference Books.

(2) Clipped Articles.

(b) Enthusiasm :

(1) Gained.

(2) Bestowed.

IV. Concerning Records.

Perhaps one never realizes so fully the many things left unsaid, as in a concluding chapter. Any present solicitude, however, is offset by the realization that music as a subject is immeasurable and unbounded, and that commentary upon music is unlimited as well.

I. The Listening Habit.

The most important mission of technical musicians to-day is to teach the rest of the people to listen. Listening is just a habit — an intelligent habit. Listening means think-

ing of what you hear. As one can think of but one thing at a time, it means concentration—the only attitude to bring to serious music.

In the degree of concentration lies the difference between those who get a definite impression from music and those who do not. The person who hears only “sounds” will have a vague impression and can make no intelligent criticism, while the one with a definite impression can voice it in some way.

Listening to music should be treated like listening to anything else. Early in life, one should learn that music is something to think about, something more than an entertainment.

In an address, or a book, one expects ideas, and appreciates their concise expression and logical arrangement. Music, as well, must contain ideas which are developed as in the spoken or written language. One gets hold of them quickly, if they are clearly stated, and follows them easily if they are logically arranged. In no other way is secured a definite idea of either a literary or a musical composition.

There are many things in an address subsidiary to the main outline; as, the tone of the speaker's voice, his expression, his style, eloquence, etc. The ideas may have flow-

ery embellishment. There may be attendant phrases; and perhaps an introduction and a closing flight. But the ideas themselves and what the speaker does with them are of chief importance.

Every one can recall some particular address which contained words, words, words, but not ideas; with such, may be paralleled a musical composition consisting of impressive technique and skillful ornamentation, but which never gets anywhere.

Listening should bring a delight that is both emotional and intellectual. The general public, however, enjoys only clearly-marked rhythm and the melodies which arouse the emotional nature. The best music is not intended to set the feet to tapping and the body to swaying any more than the best poetry is that which charms by its jingle.

There are four main points in music that impress the listener : rhythm, melody, harmony, and form. The first two appeal to the untrained listener; the last two are grasped only by those to whom music makes intellectual appeal. We have a primitive, rhythmic-melodic sense which the commonplace music does not pass. Inversely, artistic music begins with the harmonic principle.

A teacher should invite frequent comment upon the character of music; as sometimes appealing most to the emotional nature, or again to the intellectual. The best music combines the two; that is, there is emotional response to the rhythm and melody, but there is something also which makes one think.

Music which gives a definite impression should be discussed by the class. There is some music, however, which cannot be described. It is experienced, and reminds one of "the little girl who said she liked poetry though she didn't understand all of it."

Some one has defined music as "an intelligence expressed through time and rhythm and governed by law and order." It is easy to respond to the time and rhythm, but concentration is required to get the law and order of its construction.

Reference has long been made to music as "universal," and the "birthright of man"; however, so much emphasis has been placed upon the technical side that the public has regarded music as belonging to a profession and a favored few.

It is only in most recent years that a person might be called "musical" who did not "play" or "sing"; as also it is a recent realization that

the esthetic and technical sides of art are distinct and that the beautiful in art may be enjoyed without knowledge of the technique by which such art was produced.

Music does not belong to a profession. It belongs to everybody. Every one should understand it. It is independent of race, nationality, or creed. It is universal. It is greater than any spoken language because the latter is local. The Italian language belongs to Italy, the Spanish to Spain, etc., but every one can understand the language of tones. The baby in Russia or France or Norway will go to sleep by the same rocking rhythm and soothing arrangement of tones. The soldiers of every country will thrill at a patriotic theme and march to the same steady rhythm.

It is a strange fact that we must learn to listen, and it is regrettable that so few have acquired the habit.

A few years ago a sensational article by Arthur Farwell appeared in a music journal. All people were divided into three classes, the division based upon their attitude toward music. The first class he called "Apaches," since they were physical music-lovers and cared only for the music which made them pat their feet, tap their fingers, or sway their bodies. The next

class wanted music as a part of a romantic picture — sentimentalists who wanted to feel, though they had no idea that music contained anything to think about. This class of emotionalists he called "Mollycoddles." The third class was intellectual, and knew all about motives and phrases, development of the subject, etc., knew what music they liked and why they liked it. Designated as "Highbrows," they sat in the top gallery at symphony concerts, thinking all others more or less vulgar.

No one would want to be fitted snugly into any of these classes, and yet there surely are two distinct kinds of people who attend concerts: one gets a definite idea of music while the other has the haziest impression and cannot make a single intelligent remark concerning it.

It is the legitimate privilege of the teacher to "create atmosphere" for her subject. In other words, this means she should do or say something which will unconsciously put the class into the right attitude for the lesson.

In the first lesson with the phonograph, the teacher will notice the prevailing attitude of the children, who expect to be entertained and even amused. They are ready to laugh at the very first sounds, irrespective of the character of the record. I cannot resist referring to an

experience of some years ago with an eighth-grade class. The children came from the poorest district and their acquaintance with the phonograph was gained from cheap play-houses, restaurants, and from open doors of saloons where it was a feature of entertainment. The school bought a new machine, and in celebration a program was arranged, which opened with the "Hallelujah Chorus." Imagine my surprise when the children began to giggle and laugh. At once I saw my mistake. The machine was stopped, and I explained the wonder of music, some of which could make us laugh or cry, feel happy or sad, make us march or dance, grow sleepy, think of church or home or country, etc. Before starting the machine again they were reminded that they should tell what kind of music it was. Their attitude changed to one of thoughtfulness, and they soon discovered its religious character. A brief history of the great chorus was told and the name written on the board. A few weeks later, when the class had raised money for records, the "Hallelujah Chorus" was the first choice on their list.

II. Some Suggestions and Cautions, Reiterated from Preceding Pages for Emphasis.

Many ideas suitable for introduction into the listening lesson and not mentioned in this out-

line will occur to the teacher. The more broadly the subject can be treated, the better for class interest. This manual claims to be merely suggestive of a large subject. It is not intended to supply exhaustive data for a course in musical appreciation. Its claim is for method of presenting the subject and for suitably graded material.

Acquisition of facts in music history and biography will not constitute a course in music appreciation. These supply knowledge rather than culture, and are well in their place, but that place is secondary to music itself. To get music into the souls of others should be the teacher's endeavor.

The children should be told that which can be assimilated or incorporated with what they already know, since unrelated facts or ideas are of little value.

From the very beginning the children should understand that the teacher will tell nothing which can be gained through listening. If necessary, the same record may be played again and again for a point to be discovered.

The teacher should select from the music books, other songs illustrating points developed in listening lessons. In the daily music lesson, also, have the children get the esthetic value

as well as the mechanical features of each song. There is every reason why the singing and listening lessons should be in close correspondence.

In presenting a composition based upon a story, the following points should be observed:

Affect the same interest in the story that you wish to arouse in your class.

Forget self and be a child in spirit.

Use only words which are in the vocabulary of the grade.

Keep to a brief outline, and do not hesitate in the telling.

Charm by a pleasing manner and your mastery of the subject.

Ask direct questions on the main points.

Create such interest that the children will instinctively respond.

Do not interpret in the realm of imagination. Allow each child to have his own imagery. Make clear the definite things about music.

Frequently ask "who can hum or sing the tune" of a familiar piece.

Avoid the much abused and misused word "classical" when referring to a musical composition. The term "absolute" or "pure" is preferable.

There is no happier subject for the teacher than music appreciation. The listening lesson never becomes monotonous, since new things in the music are always being discovered and there is active thought and growth all the time. While close concentration is insisted upon, it does not seem an effort for the children because of the pleasure involved.

III. *Two Essentials to Success:*

(a) Knowledge of subject.

(1) Reference books.

Every supervisor or special teacher of music is more or less dependent upon reference books. In recommending a few, one is embarrassed in leaving unmentioned a long list of worthies. The number of books on music appreciation alone has grown so rapidly in recent years that it must be taken as convincing evidence of public interest in the subject. With these the teacher should be familiar. It is not feasible to give here a complete list of reference books on music history, biography, and the special subjects bearing upon the teaching of music appreciation, but the teacher will find no difficulty in obtaining a complete bibliography from public library or book store.

A well-chosen book is a teacher's best investment. The wise teacher begins a collection of

books the first year of her professional life, and adds as she can every year following. By living with them, she makes herself more or less independent of them. Marginal comment and annotations but prove their close intimacy.

On the teacher's private shelf for frequent consultation should be the following standard reference books :

Grove's Dictionary (five volumes)

American History and Encyclopedia of Music [ten volumes: "Dictionary," "Opera" (2 vols.), "Foreign Music," "American Music," "Musical Instruments," "Biography" (2 vols.), "Oratorios and Masses," "Theory and Form" (including Appreciation)]

The Evolution of the Art of Music. — PARRY

The History of Music. — PRATT

A Complete History of Music for Schools, Clubs, and Private Reading. — BALTZELL

Outlines of Music History. — HAMILTON

How Music Developed. — HENDERSON

What Is Good Music. — HENDERSON

A Child's Guide to Music. — MASON

The Education of a Music Lover. — DICKINSON

What We Hear in Music. — FAULKNER

Critical and Historical Essays. — MACDOWELL

Music and Musicians. — LAVIGNAC

Music Dictionary (abridged). — ELSON

Songs and Song Writers. — FINCK

How to Understand Music. — MATHEWS

Complete Musical Analysis. — GOODRICH

(2) Clipped articles.

The special music teacher should read current comments from leading American critics (Henderson, Krehbiel, Finck, Apthorp, Elson, Hale, Mason, Gilman, Hughes, etc., etc.). She should take one or more music periodicals, and, instead of accumulating them, get the habit of filing in large envelopes clippings upon "Public School Music," "Opera," "Oratorio," "Criticisms," etc., etc. Small filing cabinets for such scattered information are invaluable when one has learned to use them.

(b) Enthusiasm.

(1) Gained.

One's nature is always stimulated by contact with others. The teacher should therefore be identified with local and state organizations — both for musical and for general educational interests. The suggestion is practical, since nowadays almost every state has its associations of music teachers as well as educators.

(2) Bestowed.

It is a teacher's province to create enthusiasm. She should be aggressive and progressive, and let every one know that public school music is one of the most important issues in the community.

"A musician's value to the public is not to

be measured by his technical or interpretative ability alone, but by his *enthusiasm* for the art in general and his *willingness* to *participate* actively in the propagation of musical truths through various movements."

"Manifestations of art are all about us, but our intellects are not sensitive to them."

"Recognition of beauty is a matter of education and culture, and we see beauty and truth only in proportion to our intelligence. Others must reveal to us the things which they have discovered."

Ruskin says, "The greatest thing a human soul ever does in this world is to see something and tell what he sees in a plain way."

"If we possess the power to enjoy a conception we are second only to him who creates it for us."

Here, then, is a part of the mission of a public school music teacher, and, let me add, the more difficult the task, the more essential is it to stick to that practical text from Habakkuk, "Make it plain."

IV. *Concerning Records.*

- (a) Basis of selection.
- (b) System of recording lessons.
- (c) Varied deductions from single records.

(a) In the selection of records one should remember that only inherent worth will insure wearing quality. A collection of records should be chosen as carefully as books, or pictures, or friends. A song, for example, which one might think beautiful at first hearing, may soon become tiresome because of an over-sentimentality in words or sugary sweetness in melody. A composition should be heard many times before making a final decision, unless its reputation is already established. If a teacher does not trust her judgment, she should consult a musician whose opinion is respected. The influence of good or poor music is too great to be lightly regarded.

In each school system, there should be a library of educational records in possession of the supervisor, to be used by her in introducing or evolving some point in her course of music appreciation. There should also be a permanent list for each building, consisting of those compositions worthy of frequent repetition and which may be used in different grades and with different objects.

The supervisor should direct the purchase of records as far as possible. Some schools, however, acquire records in other ways — by gift or purchase — with the result that sometimes a

heterogeneous collection is found which requires censorship. Undesirable music — such as rag-time and the insipidly sentimental — may be tactfully treated by using in close contrast with better and stronger compositions, and calling the attention to certain desirable features in the serious music, and the weak phrases and aimless elaboration in that which is poor. The class will make the deduction desired.

(b) A supervisor should have a system for keeping a record of her own lessons in appreciation. The following is simple and has proven adequate :

Provide manila cardboard covers for the educational phonograph records which circulate. Upon these light-colored envelopes keep the data for reference pertaining to the enclosed record. On upper left corner write :

The private catalogue number,

The name of composition and composer,

The medium of expression ;

as, for example :

No. 43.

Humoresque. — Dvořák.

Violin Solo.

On the right half of the envelope cover, keep columns for the three items : date, school, and grade ; as, for example :

May 20th, Holmes, 6th.

If the envelope contains a song record, write the words on the reverse side. Keep at home a reference book which will record each day's work. By this method the complete lesson given in each grade is kept. Such record mentions only the private catalogue numbers; as, for example :

May 20th, (A.M.), Holmes

Grades 1 and 2 — Nos. 4, 60, 23, 40.

Grades 3 and 4 — Nos. 17, 60, 40, 71, 18.

Grades 5 and 6 — Nos. 20, 16, 40, 60, 18.

Grades 7 and 8 — Nos. 41, 87, 90.

(c) There are many kinds of lessons to be derived from a single record. A record may be merely touched upon; as, for example, when a few rounds will illustrate a point; or it may be played through again and again for analysis and to bring out several ideas. For instance, **Hauser's Cradle Song, 17254 (V)**, is used in second or third grade only through the repetitions of the first phrase, that being sufficient to get the character of the composition (the point desired). In later grades this record should be played throughout, that the class may find other phrases and their treatment.

A teacher should exhaust the possibilities of each record and relate its several points to

different grades; as, for example, the **William Tell Overture** may be used to illustrate:

In the fifth grade,

- (1) Folk music of Switzerland (The Calm, Part III).
- (2) Descriptive music (The Storm, Part II).

In the seventh grade,

- (1) Geography and history of Switzerland.
- (2) Tonal distinctions of orchestral instruments.
- (3) The form of the overture.

In the eighth grade,

As a feature of the Rossini Opera.

The **Barcarolle** may be used to illustrate:

In the fifth grade,

- (1) Lesson in singing the subject phrase.
- (2) Two-voice harmony and distinction of soprano and alto tone qualities.

In the seventh grade,

As a romantic form peculiar to Venice.

In the eighth grade,

As a feature of the Offenbach Opera,
"Tales of Hoffmann."

The **Dagger Dance** may be used to illustrate:

In the first grade,

Rhythmic impression

In the fifth grade,

(1) Lesson on five-tone scale.

(2) Indian music.

In the seventh grade,

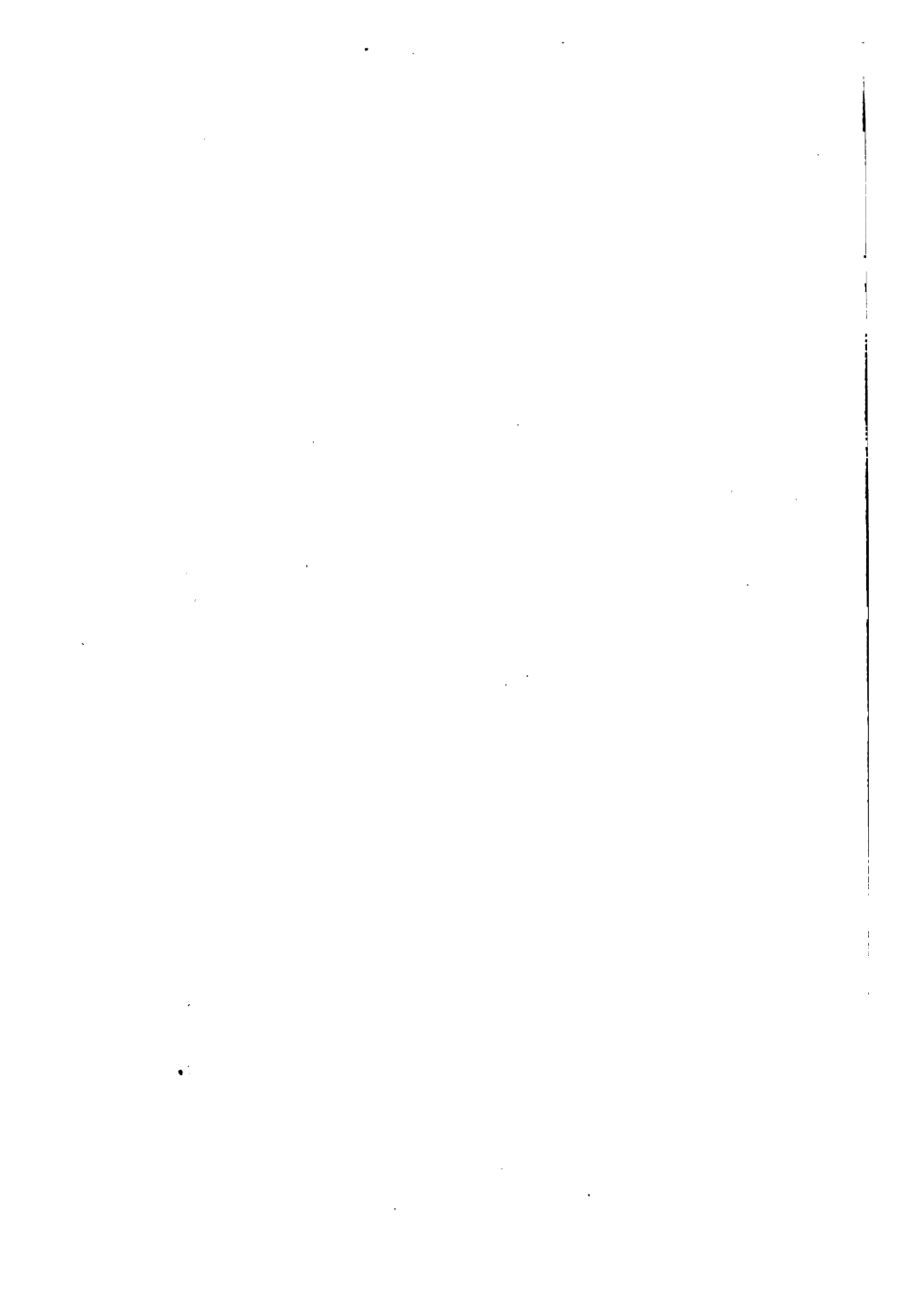
Lesson on American music.

In the eighth grade,

As a feature of the Victor Herbert Opera,
"Natoma."

In the first year in which music appreciation is introduced into a school course, it is advisable to use several records in each lesson, since this plan gives not only a broad view of the subject, but makes it more attractive because of the variety. Subsequently, it is well to use a smaller number of records for a lesson period and to view a single composition from as many angles as possible.

As said in the beginning, there has been a desire to show impartiality between different phonograph companies. Intentionally, personal preference has not been expressed where several records on the same subject are listed, although it must not be inferred that there is no preference. A public school teacher must be unprejudiced, and select material having the most educational value. Between different records there is always a choice, and one should hear all versions before making final decision.



APPENDIX

I. TEXTS OF SONGS

As stated elsewhere, familiarity with the words is essential to the study of a song. Whenever special reference has been made in this book to the words of a song, the text or the source from which it may be secured is included in this section. As a rule, the teacher will be able to distinguish the words, after studying the record.

Pit-a-Pat

Page 23

Music by Jessie L. Gaynor, words by Alice C. D. Riley. For words, see "Songs of Child World," No. 1, Riley-Gaynor.

Slumber Sea

CHISHOLM

Page 23

Lullaby ships are waiting for thee,
By-low, babykins, by-low;
Follow the sun on slumber sea,
By-low, my babykins, by!

Gently they sail on to dreamland so bright,
Land where the fairies and moonbeams delight,
There where the lullaby ships go at night,
By-low, my babykins, by.

By-low, babykins, by,
 Mother is sailing with thee;
 By-low, babykins, by,
 Drift on the slumber sea.

By permission of The S. Brainard's Sons Co., owners of the copyright.

The Slumber Boat

Page 23

Music by Jessie L. Gaynor, words by Alice C. D. Riley. Published in sheet music form by Clayton F. Summy Co., Chicago, Ill.

Song of the Chimes

Page 33

[A lullaby in memory of the great Christmas Child.]

Twilight falls and night draws near,
 So we'll rock-a-bye, baby dear.
 Nestle close on mother's arm,
 She will shield thee safe from harm,
 Lullaby, sleep, my baby, sleep.

Long ago a mother mild
 Held just so her little child;
 Now the bells ring out good cheer,
 Telling of that baby dear,
 Lullaby, sleep, my little one, sleep.

— Words and Music by WORRELL.

Used by permission of the White-Smith Music Publishing Co.

Highland Cradle Song

SCHUMANN

Page 47

Hey balou!¹ my sweet wee Donald,
 Picture of the great Clanronald,
 Well doth know our gallant chief
 Who did vie young Highland chief.

¹ Hey balou (hushaby).

Bide, my bonny baby, bide thee,
Hear thy father's prayer to guide thee,
Thou shalt reign the country thro',
And bring home a Carlisle cow.

With the Lowlands shalt thou parry,
But among them thou'lt not tarry;
When thy days of glory come,
Ne'er forget thy Highland home.

— BURNS.

The Little Dustman

Page 47

The flowers all sleep soundly
Beneath the moon's bright ray,
They nod their heads together
And dream the night away,
The murmuring trees wave to and fro
And whisper soft and low,
Sleep on! sleep on! sleep on, my little one!

At every window peeping
The dustman shows his face
To see if all good children
Are fast asleep in place
And sprinkles dust into the eyes
Of every one he spies.
Sleep on! sleep on! sleep on, my little one!

— Words and Music by BRAHMS.

Rockin' in de Win'

Page 48

(A Raccoon lullaby.)

Sleep, ma little baby 'coon,
Underneath the big roun' moon;
When yo's in de tree a-swingin',
Mammy jes' can't keep from singin';
Sleep, ma little baby 'coon!

Hunters like a 'coon yo' size,
 Flash de light to fin' yo' eyes;
 Don' ye move, an' don' ye cry,
 Jes' keep still 'til dey go by.
 Sleep, ma little baby 'coon!
 Rockin' in de win', so slow,
 Mm — jes' so.

Ef you hear de hunters roun',
 Don' yo' make de leastes' soun';
 I'll take keer, ma little baby,
 Guess I'll fool de hunters, maybe.
 Sleep, ma little baby 'coon.

Even if dey fin' dis tree,
 Keep as still as yo' can be;
 Close yo' eyes so dey can't see,
 Den jes' leave the res' to me.
 Sleep, ma little baby 'coon!
 Rockin' in de win', so slow,
 Mm — jes' so.

— Words and Music by NEIDLINGER.

Used by permission of W. H. Neidlinger and Theo. Presser Co.

The Cuckoo Clock

GRANT-SCHAEFER

Page 48

On the wall hangs a brown wooden clock,
 Saying, tick-tock, tick-tock;
 'Twas carved from a tree in fair Germany,
 Tick-tock, tick-tock.

In the top is a little bird blue, Cuckoo.
 Though made of pine wood
 'Tis almost as good
 As a wonderful, real and true Cuckoo.
 Cuckoo, Cuckoo, Cuckoo.

A little red door at the top, flip-flop, -
Out flies the bird blue
To sing just for you,
Cuckoo, Cuckoo, Cuckoo, Cuckoo.

— PFIRSHING.

Used by express permission of Mrs. Mena C. Pfirshing, Instructor in Diction, Northwestern University, Evanston, Ill.

The Four Leaf Clover

BROWNELL

Page 49

I know a place where the sun is like gold
And the cherry blooms burst with snow,
And down underneath is the loveliest nook
Where the four leaf clovers grow.

One leaf is for hope, and one is for faith,
And one is for love, you know,
And God put another one in for luck.
If you search you will find where they grow.

But you must have hope and you must have faith,
You must love and be strong. And so,
If you work and you wait, you will find the place
Where the four leaf clovers grow.

— HIGGINSON.

Copyright 1898 by the Macmillan Company. By permission of the publishers and of Mrs. Ella Higginson.

The Hungry Windmill

Page 49

Words and music by Anice Terhune. See "Dutch Ditties," Anice Terhune.

Joy of the Morning

Page 55

Music by Harriet Ware, words by Edwin Markham. For words see "The Man with the Hoe and Other Poems," by Edwin Markham, published by Doubleday & McClure Co., New York City.

The Swallows

COWEN

Page 55

I have opened wide my lattice,
Letting in the laughing breeze,
Which is telling happy stories
To the flowers and the trees;
For the spring, the spring is coming,
'Tis good-bye to all the snow.
Yes, I know it, for the swallows
Have come back to tell me so.

In one corner of my window,
They have built a tiny nest
Where the rosy sun can see it,
When each night he goes to rest.
And I look at it each morning,
From my window, and I know
Spring is coming, for the swallows
Have come back to tell me so.

— BINGHAM.

Copyright 1895 by Boosey & Co., with music by F. H. Cowen. Used by special permission.

From the Land of the Sky Blue Water CADMAN Page 74

From the land of the sky blue water
They bro't a captive maid;
And her eyes were lit with lightning,
Her heart was not afraid.

But I steal to her lodge at dawning,
I woo her with my flute.
She sighs for the sky blue water;
The captive maid is mute.

— EVERHART.

Used by permission of White-Smith Music Publishing Co.

Good News**Page 76**

Chorus :

Good news, de chariot's comin',
Good news, de chariot's comin',
Good news, de chariot's comin',
I don't want her to leave me behind.

Dar's a starry crown in de hebben, I know,
Dar's a starry crown in de hebben, I know,
Dar's a starry crown in de hebben, I know,
An' I don't want her leave-a me behind.

Dar's a long white robe in de hebben, I know (repeat).

Dar's golden gates in de hebben, I know (repeat).

Dar's silver slippers in de hebben, I know (repeat).

—OLD NEGRO "SPIRITUAL."

Live a Humble**Page 76**

Chorus :

Live a humble, humble, humble yourselves,
Humble yourselves, de bell done rung,
Glory and honor, praise de Lord,
Humble yourselves, de bell done rung.

Watch dat sun, how steady he run,
An' don't let him catch you with your work undone.

Did you ever see such a man as God ?
He gave up His Son for the coming time
Just to save a poor soul from a burnin' fire.

If you see God in de mornin'
He'll come ridin' down on a line of fire,
The fount is falling, He'll be callin',
Come an' join de Mizpah.

—OLD NEGRO "SPIRITUAL."

Mammy's Song**HARRIET WARE****Page 77**

I had an old black mammy
Who used to sing to me
All kind of funny little songs
And funny poetry,
All about a heap of things;
But the one I liked the best
Was the one she sang when I went to sleep
With my head upon her breast.

'Twas "Hi," said the possum,
"Jest shake that 'simmon tree,"
"Golly," said the rabbit,
"You're a shakin' them on me."
Then they picked with their claws
And they licked their paws
And they tuk a heap home to their maws.
A heap, oh, a heap, honey,
Heap, heap, heap,
They tuk a heap home to their maws.

Then I would raise my head and beg:
"Oh, sing it once again."
And she would say, "Hush, honey, chile,"
And rock and pat me then.
"Hi," said the possum,
"Jest shake that 'simmon tree," etc.

.

But I never heard the end
Because — I always fell asleep.

— PORTER.

Rockin' Time

GERTRUDE L. KNOX

Page 77

Come, lil' chile, an don' you know
It's rockin', rockin' time?
When all the birds and babies go,
An' mammies gather 'em jest so?
Der arms are hungry for de fill
Of little boys a-lyin' still.
Won't you come and try it, honey?
Ain't you glad fo' rockin' time?

Chorus:

Rockin', rockin' time,
De sweetest time in all de day,
When pickaninnies, tired of play,
Come, glad enough, der mammys' way,
All limp an lil', and like to be
Singin' here alone wid me.
It brings de babies back again,
Dis rockin', rockin' time.

Hush, lil' chile, de crickets sing,
It's rockin', rockin' time.
An lil' lamps de pert stars swing,
To see what de sandman's gwine to bring,
An' if yo' eyeball's shinin' so,
Fo' sure he'll find some sand to throw.
Jest lie still and fool him, honey,
Shut yo' eyes fo' rockin' time.

— GERTRUDE L. KNOX.

Used by permission of Gertrude Leverich Knox and the publishers, J. Fischer & Bro., New York City.

Sally in Our Alley**Page 97**

Of all the girls that are so smart,
There's none like pretty Sally,

She is the darling of my heart,
And she lives down in our alley.

Refrain :

There is no lady in the land
Is half so sweet as Sally,
She is the darling of my heart,
And she lives in our alley.

Of all the days within the week
I dearly love but one day,
And that's the day that comes between
A Saturday and Monday.
Refrain.

Henry Carey (1690-1743), an English poet, wrote both words and music of the above song. He is credited also with having written "God Save the King."

The Wanderer

SCHUBERT

Page 102

I come from regions high and free,
To humid vales and moaning sea, — and moaning sea.
I wander on in calm despair,
My constant sighs demanding where, always where?
And here the sun appears so cold,
All faded flowers, all life grown old,
Their speech I cannot understand,
A stranger still in every land.

Where art thou, where art thou, home so long desired? —
Belov'd and sought but ne'er acquired,
The land, the land in hope so green
In which my roses' bloom is seen,
Which friends unchanging wander o'er
And where my dead ones live once more,
The land whose language is my own —
Dear land, where art thou?

I wander on in calm despair,
 My constant sighs demanding where, always where?
 I hear a spirit voice resound;
 There, where thou art not, there, joy is found.

— SCHMIDT.

A Song of India RIMSKY-KORSAKOFF **Page 105**

Thy hidden gems are rich beyond all measure,
 Unnumbered are the pearls thy waters treasure,
 Oh, wondrous land! Oh, land of India!
 Where the sea encloses cliffs with rubies laden,
 Phoenix there reposes, bird with face of maiden.
 Sweet the cadence falling, Paradise recalling.

Golden flames advancing, hide the ripples dancing.
 He who hears that singer, shall forever linger.
 Thy hidden gems are rich beyond all dreaming;
 Beneath thy waves unnumbered pearls lie gleaming.
 Oh, wondrous land! Fair land of India!

— Translated from Russian by COWDREY.

A May Morning **Page 106**

Music by Denza, words by Weatherly. Published
 in sheet music form by Chappell & Co., Ltd., New
 York City.

Will-o'-the-Wisp SPROSS **Page 107**

Will-o'-the-Wisp, with your dancing light,
 Where do you wander into the night?
 Where will you lead if I keep you in sight?
 Will-o'-the-Wisp!

Will your lantern illumine for me
 A fairy ring 'neath a forest tree?

Or will you beckon me down to the sea?
Will-o'-the-Wisp!

Will-o'-the-Wisp, the wise people say,
Who follows your lead goes far astray,
And never again sees the light of day,
Will-o'-the-Wisp!

Tho' you are swift as the flying wind,
The treasure you seek, I, too, will find,
So come, so come, let us leave the world far behind.
Will-o'-the-Wisp, come, O come, Will-o'-the-Wisp.

— BENJAMIN.

Used by permission of Ainslee's Magazine.

The Pauper's Drive SIDNEY HOMER **Page 108**

There's a grim one-horse hearse, in a jolly round trot,
To the churchyard a pauper is going, I wot.
The road it is rough, and the hearse has no springs,
And hark to the dirge which the sad driver sings:

“Rattle his bones over the stones,
He's only a pauper whom nobody owns.”

O where are the mourners! Alas there are none!
He has left not a gap in the world, now he's gone —
Not a tear in the eye of child, woman or man;
To the grave with his carcass as fast as you can.

“Rattle his bones over the stones,
He's only a pauper whom nobody owns.”

What a jolting and creaking and splashing and din!
The whip, how it cracks! and the wheels how they spin!
How the dirt, right and left, o'er the hedges is hurled!
The pauper at length makes a noise in the world.

“Rattle his bones over the stones,
He's only a pauper whom nobody owns.”

You Bumpkins! who stare at your brother conveyed,
Behold what respect to a Cloddy is paid!
And be joyful to think, when by death you're laid low
You've a chance to the grave like a gemman to go!

“Rattle his bones over the stones,

He's only a pauper whom nobody owns.”

But a truce to this strain; for my soul it is sad,
To think that a heart in humanity clad,
Should make, like the brutes, such a desolate end,
And depart from the light without leaving a friend!

Bear soft his bones over the stones,

Though a pauper, he's one whom his Maker yet owns!

— T. NOEL.

The Pirate Song

H. F. GILBERT

Page 109

Fifteen men on a dead man's chest;
Yo-ho-ho! and a bottle of rum!
Drink and the devil had done for the rest;
Yo-ho-ho! and a bottle of rum!
Hate lies close to the love of gold;
Dead men's secrets are tardily told;
Yo-ho-ho! and a bottle of rum!
Dead men only the secret shall keep;
Yo-ho-ho! and a bottle of rum!
So draw the knife and plunge it deep;
Yo-ho-ho! and a bottle of rum!

— R. L. STEVENSON.

Vaquero's Song VICTOR HERBERT (“Natoma”) **Page 154**

For words see score of the Opera.

Solveig's Song

GRIEG

Page 184

The winter may go and the spring may die;
The summer may fade and the year may fly;

But thou wilt come again. I know thou'lt be mine.
Thy faithful word is spoken and I wait love, always thine.
[Hums a chorus as she spins.]

God help thee ever His sun to feel;
God bless thee when at His feet you kneel.
Here I shall wait 'til thou again art near.
And if thou tarry long, I shall come to you, my dear.
[Hums chorus.]

— IBSEN.

The Boat Song

HARRIET WARE

Page 195

Where will you take me, little boat,
All on a summer's day?
Shall I dream, and let you float,
Whither away?
Carry me down the rippling tide,
Where waterlilies bend and bide;
Take me whither the song birds hide,
All on a summer's day.
Oh, I am dreaming, little boat,
Rock me to sleep, and float, and float;
Far away sounds a feathered throat,
All on a summer's day.

The grasses nod, and the waters flow,
The fleecy clouds sail to and fro;
And I would find where the breezes blow,
All on a summer's day!

Lazily, dreamily, sway, little boat,
Bring to me, bring to me, as I float,
The scent of the rose and the song bird's note;
All on a summer's day!

Oh, little boat, my dream is o'er;
I was a child; I can dream no more.
Take me back to world's lone shore,
All on a summer's day.

— MONTROSE J. MOSES.

Used by permission of Montrose J. Moses and Harriet Ware.

II. COMMENTARY ON RECORDS

The Angelus — (See Page 187)

O solemn bells! Whose consecrated masses
Recall the faith of old.
O tinkling bells! That lulled with twilight music
The spiritual fold!

Your voices break and falter in the darkness,
Break, falter and are still;
And veiled and mystic, like the Host descending,
The sun sinks from the hill!

— BRET HARTE.

Two peasants, homeward from the fields of toil,
Hear holy music in their hasty quest;
Their longings leave the sorrows of the soil
And sweetly wander in the vales of rest.

Not theirs the Knowledge that is guilt and grief,
Not theirs the Doubt that drives their God away;
Behold in truthfulness of Fond Belief,
They bow their heads, and lift their hearts to pray.

— FREEMAN E. MILLER.

Ring soft across the dying day,
The meadow flushed with sunset ray,
Ring out, and float, and melt away.
Angelus!

The day of toil seems long ago,
While through the deepening vesper glow,
The beckoning bell notes rise and flow.

Angelus!

And now upon its parting swell
All sorrow seems to sing farewell,
There falls a peace no words can tell.

Angelus!

— FRANCES L. MACE.

Danse Macabre. — Saint-Saëns

The name is from an Arabic word meaning cemetery. It was a superstition of the Middle Ages that on Hallowe'en the dead arose from their graves for a carnival, in which old King Death acted as master of ceremonies. This idea was so prevalent that pictures of it may still be seen on walls of old cathedrals and monasteries. The composition opens with twelve strokes (midnight) struck by the hand of Death upon a tombstone.

A light staccato passage indicates the spectres tiptoeing forward to take their places in the fantastic circle. Then Death tunes up his fiddle, — as he furnishes music for the dance, — but being used but once a year, it will not come up to pitch. The dance is light and exciting, and grows in speed and power. A sweet plaintive lament is heard — a brief memory of life. The wind sighs through the cypress boughs. The dance grows hilarious, — there is a sudden hush,

a distant crow of the cock, — a signal that daylight is coming and the revel must end. With a hurry and scurry the ghosts and skeletons go to their graves, and a final doleful wail from the fiddle closes the composition, as Death is last to leave the field.

A French poem of the fourteenth century was the inspiration for the tone poem by Saint Saëns. The free translation of the poem (also the above commentary) is by Edward Baxter Perry. (See page 185.)

On a sounding stone, with a blanched thigh bone,
The bone of a saint, I fear,
Death strikes the hour of his wizard power,
And the spectres haste to appear.

From their tombs they rise in sepulchral guise,
Obeying the summons dread,
And gathering around, with obeisance profound,
They salute the King of the Dead.

Then he stands in the middle, and tunes up his fiddle,
And plays them a gruesome strain;
And each gibbering wight in the moon's pale light,
Must dance to that wild refrain.

Now the fiddle tells, as the music swells,
Of the charnal's ghastly pleasures;
And they clatter their bones, as with hideous groans
They reel to those maddening measures.

The churchyard quakes and the old abbey shakes
To the tread of that midnight host.
And the sod turns back on each circling track
Where a skeleton whirls with a ghost.

The night wind moans in shuddering tones
Through the gloom of the cypress tree;
While the mad rout raves o'er yawning graves,
And the fiddle bow leaps with glee.

So the swift hours fly, till the reddening sky
Gives warning of daylight near,
Then the first cock crow sends them huddling below
To sleep for another year.

Valse Triste. — Sibelius

“Valse Triste” (sad waltz) is based upon the story of a dying woman who sees, in her delirium, a party of ghosts dancing in her bedroom. She rises from her bed and tries to join them, but, exhausted, sinks on her couch as Death appears. The mournful strain of the fever-stricken woman contrasts strangely with the delicate waltz. The composition contains but two ideas: (1) The dying woman and (2) The dance of her delirium. The composer, Jean Sibelius, is the best-known musician of Finland. (See page 125.)

The Nutcracker Suite. — Tschaikowsky

The story which is a Dumas version of one of “Hoffmann’s Tales” is based upon a fairy tale called “The Nutcracker and the Mouse King.” It opens with a Christmas party given for a little girl. Her friends are invited to

share the beautiful tree and each receives a gift. Among other things the little girl is given a beautiful silver nutcracker which pleases her very much and is the envy of all the other children. The party comes to an end and the guests depart. The little girl goes to bed, but she cannot sleep, and so when all is quiet she steals downstairs to have another peep at the silver nutcracker. It is midnight, and wonderful things happen in stories at this hour. The little girl sees mice scampering about and is afraid. Suddenly and mysteriously the Nutcracker is endowed with life and begins to drive the mice away. Just then Mouse King appears and, marshaling all his subjects, attacks the Nutcracker. The two are locked in deadly combat and finally the Mouse King is killed. At so horrible a scene the little girl faints and has a wonderful dream in which the Nutcracker becomes a prince and she a princess, and they fly away over the forest to the jam mountain in the kingdom of the Sugar Plum Fairy. Oh, such a beautiful place it is, and her subjects are all sweets and bonbons. The queen gives an entertainment for the prince and princess, in which are characteristic dances by the Bonbon Fairy, The Toy Pipers, and Chinese, Arabian, and Russian Dolls.

Then all the guests join in a beautiful dance called "Waltz of the Flowers."

It is a charming creation. When first produced in St. Petersburg in 1891 there were only children in the cast. (See page 179.)

The Polka

The *polka* is the national dance of Bohemia. Its success has no parallel in the history of dancing. It raged in its native land in the early thirties, was carried into foreign countries, and in a decade had conquered the world. The name *polka* is a Bohemian word (*pulka*), meaning "a half step." The dance was taken to Vienna in 1839. The following year it besieged Paris and became a rage. Everything was labeled, as "polka hats," "polka canes," "polka gloves," etc. Soon thousands of polkas were composed by musicians of every nationality. In 1844 the dance was introduced into the United States at the time of the inauguration of President Polk. It was facetiously said that Polk had danced into office, since it was the feature of the ball at the White House where the Bohemian Polka, written by the great Vienna composer, Johann Strauss, was played for the first time. (See page 147.)

The Valkyrie Maidens. — Wagner

The nine Valkyrie maidens were daughters of Wotan — chief of the gods in northern mythology. Brunnhilde was the favorite. Their mission was to visit battlefields and bear the slain heroes to Walhalla, the abode of the gods. As they rode through the air on their winged horses they uttered a peculiar cry, “Ho-yo-to-ho!” (*fā - dī - fa - la*). This superhuman call — also known as “Brunnhilde’s Battle Cry” — touches the high-water mark in dramatic music.

The Ride of the Valkyries depicts these god-like women flying through space among mountain crags. It contains wonderful action and much of what is called orchestral color. The flying clouds, rushing winds, and lightning flashes are vividly suggested by the stirring tones of the orchestra.

Brunnhilde lost her divine nature in punishment for disobedience. She was wrapped in profound sleep for a generation, and protected by a wall of magic fire through which only Siegfried, the hero of the world, “he who knew no fear,” could penetrate. The Magic Fire and Slumber motives furnish the thematic material for this highly colored and picturesque composition. (See page 117.)

Jubilee Singers

Fisk University was founded in Nashville, 1866. Music was a special feature and the music class — organized into a chorus — traveled to different cities to give concerts. The fame of these singers spread, and in 1871 a selected choir of thirteen were invited to Boston to take part in the World's Peace Jubilee. They surpassed all other singers in ability to enunciate on the high notes, and created wonderful enthusiasm. Henceforth they were called the "Jubilee Singers." London wished to hear them, and they crossed the ocean with their simple and pathetic music. A second tour was made through Holland, Germany, Switzerland, and the British Isles. Everywhere they were received by royalty and honored by leading musicians. Their "Slave Songs" and "Spirituals" had a peculiar fascination for all who heard them, says W. L. Hubbard. The career of these singers was unique. That these uncultured people could bring all Europe to their feet by the inherent beauty of their song, demands for the negro a distinct place in the musical world. They earned one hundred and fifty thousand dollars, which was applied to the educational uplift of the race. It is a message of song that finds no parallel. (See page 76.)

Slave Songs and Spirituals

No one knows their origin. An old "Aunty," questioned on the subject, said: "When Mass'r Jesus walk de earth he just make up dese yer spirituals for His people." These songs are highly emotional, and, when sung, the body sways, the feet stamp rhythmically, and the vast chorus shouts enthusiastically. The words are rude and the music often wild, yet they are the outpourings of an ignorant and poverty-stricken people. Their religious longings and ideals are expressed in limited vocabularies. It is not poetry, but life itself. The singers arrange their own harmonies—which is not the least interesting feature of this distinctive music. Natural musicians are the negroes, and these songs a priceless legacy. The freedmen act ashamed of them, however, and do not sing them as they should.

[From preface to "Cabin Songs" by T. P. Fenner. (See page 75.)]

Largo al Factotum

"Largo al Factotum" is of much interest to upper grades. It belongs to a style known as "Patter" songs, in which the singer tells of his trade and his accomplishments. It is a

splendid character study of the barber, Figaro, in the opera "The Barber of Seville."

The scene is laid in the old Spanish City, generations ago when social conditions were vastly different from those of to-day and when, for example, things which we now consider necessities did not then even exist. For instance, there were few newspapers, and people flocked to the barber shop to get the news. Figaro was an important personage, for, besides his skill as barber, he acted as medical advisor and surgeon. Also he was a professional match-maker and a public letter writer as well, in those days when illiteracy was common. This barber, Figaro, had become very much puffed up in his own conceit, and in this song wishes to tell what a great man he is. So he begins: "Make way for the factotum of the town. — I'm the greatest man in Seville — I'm in great demand — You should hear the people clamor for my services. — It's Figaro here, Figaro there, Figaro up, Figaro down, — Figaro trim my beard, Figaro cut my hair, Figaro lance my finger, Figaro write me a love letter. — It's Figaro, Figaro, Figaro. Oh, I'm the greatest man in Seville — Tra la, la, la, la," etc. . . . And thus he sings as he struts up and down the street in front of his shop.

The humorous effect of the song arises from the fact that the greatest number of words are said in the least possible time.

Form in Music

Very superficial treatment of musical analysis will suffice for the public schools and the general public. A few single ideas, easily grasped, are, however, essential to intelligent listening. These should be understood by the teacher and used judiciously. It is a fascinating subject to technical musicians and apt to be over-emphasized by them in their efforts to teach musical appreciation.

Now and then some one of the laity objects to musical analysis on the assumption that it detracts from the sensuous enjoyment of the music. Nothing could be further from the truth. To be able to follow the subject and get the structural plan of music, merely adds to one's pleasure, and one does not think of the process after the habit is acquired.

Everything is dependent upon form. We could not see a thing unless it had some outline. It is as necessary in music as in material things; but music goes as quickly as it comes, and one does not get a definite idea unless he

knows beforehand something about the structural plan. Of course a composer must have some design in his own mind when he writes a piece of music, and there are some few general rules which all composers follow. The first is the repetition of the phrase.

(The following, adapted from an article on "Form" in "Notes to School Song Book" by Osbourne McConathy, should be clear in the mind of the teacher, and applied as seems fit.)

A phrase is the smallest portion of a musical composition that expresses a complete idea.

A composition consists of a number of phrases arranged according to some design in the mind of the composer. This orderly arrangement is called its form.

Repetition of phrases is the basis of form.

Phrases are repeated to give unity, and contrasted to give variety. Phrases balance as in lines of poetry.

A change from one key to another (which is called "modulation") will also give variety.

Every composition must have *unity* in general and *variety* in detail.

Inexperienced listeners get the variety, but not the unity.

Further consideration of the subject is given on page 66 *et seq.* and page 120 *et seq.*

III. INDEX OF RECORDS

Many more records have been suggested than the average school can afford to buy. A desirable list is indicated by a star (*) and a smaller list, which should be the basis of every school collection, is marked by a double star (**).

It is not the object of this book to include a large number of records, but mainly types of those which seem to accord with other lessons in public schools.

Records which are needed to illustrate some single point in the schoolroom may be borrowed usually from a local phonograph dealer. Such coöperation is of mutual benefit and should be established at once by the supervisor.

Grades have been indicated as far as possible in which each record may be used. The figures are not altogether satisfactory, however, since various kinds of lessons may be deduced from a single composition.

Phonograph record catalogues are issued every six months. Record numbers are often changed when the old records are re-issued in double form or in new and better combinations. The index in this book refers to 1916 catalogues and contains also several references to records temporarily withdrawn for re-issuance, and

which may appear in a subsequent catalogue under a new number.

When records mentioned in this book are not found in phonograph catalogues, ask your dealer if such will be re-issued or in what form the old number is to be found. Or, it may be necessary to write to the phonograph company.

- 7-HS Absent, A 5710 (C); 80298 (E); 45075 (V).
- 7-HS "Aïda," Celeste Aïda, A 679 (C); 55045 (V).
- 7-HS "Aïda," final duet (Vocal), E 2097 (C);
74398 (V).
- 6-HS ***Aïda," final duet (Cornet and Trombone),
35150 (V).
- 6-HS ***Aïda," Triumphal March, A 5223 (C);
35265 (V).
- 4-8 **All Through the Night, S 7508 (C);
64414 (V).
- 6-8 Aloha Oe (Hawaiian Farewell), 17035 (V);
65348 (V).
- 6-HS Alpine Specialty, 16968 (V).
- 6-8 *Amaryllis, 16474 (V).
- 4-HS **America, A 1155 (C); 50169 (E);
17578 (V).
- 2-6 *American Patrol, A 1041 (C); 50145 (E);
16523 (V).
- 7-HS Amherst College Song, A 1182 (C);
16873 (V).
- 7-HS *Angelus, A 5703 (C); 35437 (V).
- 4-6 *Annie Laurie, A 5437 (C); 80098 (E);
16675 (V).
- 6-HS **Anvil Chorus, A 5667 (C); 82516 (E);
17563 (V).
- 7-HS Asleep in the Deep, A 986 (C); 17309 (V).

- 4-8 Auld Lang Syne, "Songs of Scotland" Medley,
31869 (V).
- 7-HS Austrian National Hymn, E 1928 (C);
17669 (V).
- 7-HS *Ave Maria (Schubert), A 1110 (C);
82063 (E); 74339 (V).
- 6-HS *Ave Maria (Gounod), 88481 (V).
- 6-8 Banjo Solo, 16855 (V).
- 7-HS "Barber of Seville, The," Una voce poco
fa, A 5209 (C); 88301 (V).
- 7-HS "Barber of Seville, The," Largo al Facto-
tum, A 1643 (C); 88181 (V).
- 6-HS *Barcarolle (Offenbach), S 7511 (C);
83032 (E); 17311 (V); 5754 (V).
- 8-HS "Bartered Bride," Overture, 35148 (V).
- 6-HS Battle Cry of Freedom, 16165 (V).
- 6-HS Battle Hymn of the Republic, A 1155 (C).
- 8-HS Bee, The, 64076 (V).
- 4-HS **Believe Me If All Those Endearing Young
Charms, A 5095 (C); 82020 (E);
64180 (V).
- 7-HS Bendemeer's Stream, A 1272 (C);
80109 (E); 74278 (V).
- 8-HS *Berceuse (Chopin), A 5597 (C); 55031 (V).
- 8-HS *Berceuse ("Jocelyn," Godard), A 5439 (C);
80278 (E); 64233 (V).
- 7-HS Bloom Is on the Rye, A 5718 (C); 80072 (E).
- 7-HS Blow, Blow, Thou Winter Wind, A 669 (C).
- 4-6 Blue Bells of Scotland, A 5351 (C).
- 6-HS **Blue Danube Waltzes, A 5189 (C);
80048 (E); 16391 (V).
- 6-HS *Boat Song, The, 17693 (V).
- 2-6 Bobolink, The (*et al.*), 17686 (V).
- 8-HS "Boheme," Thou Sweetest Maiden,
A 5185 (C); 87512 (V).

- 8-HS "Boheme," Musetta's Waltz, A 5397 (C);
82073 (E); 64085 (V).
- 6-HS Bohemian National Hymn, 4223 (V).
- 6-HS *Boola Song, 16860 (V).
- 7-HS Bright Shines the Moon, 17405 (V).
- 7-HS Brook, The, A 5264 (C); 64324 (V).
- 6-HS Butterfly, The (Bendix), S 3011 (C);
80238 (E); 31347 (V).
- 7-HS Butterfly, The (Grieg), A 1151 (C);
60048 (V); 35448 (V).
- 6-HS Butterfly, The (Kohler), 60033 (V).
- 8-HS *Call Me Thine Own, A 1705 (C); 35140 (V).
- 6-HS *Calm As the Night, A 1212 (C); 16545 (V).
- 8-HS *"Carmen," Toreador Song, A 5125 (C);
88327 (V); 62618 (V); 82060 (E).
- 8-HS "Carmen," Flower Song, A 5721 (C);
74122 (V).
- 8-HS "Carmen," Selection (Band), A 5144 (C);
16575 (V); 80062 (E).
- 8-HS *Carnival Romain, 35241 (V).
- 5-8 Carry Me Back to Old Virginny, 656 (V);
A 1820 (C); 80055 (E).
- 8-HS *"Cavalleria Rusticana," Intermezzo,
A 5159 (C); 17311 (V); 80178 (E).
- 6-8 *Cavatina (Raff), A 1180 (C); 82047 (E);
16051 (V).
- 8-HS Chanson Lorraine, 64232 (V).
- 8-HS *Chanson Provençale, 74449 (V); 80296 (E).
- 2-HS *Ciribiribin Waltz, A 5235 (C); 16357 (V);
50323 (E).
- 6-HS Clang of the Forge, A 332 (C); 64037 (V).
- 4-6 *Comin' through the Rye, A 1190 (C);
16162 (V).
- 8-HS Cornell College Songs, A 1503 (C).
- 2-HS **Cradle Song (Brahms), A 1304 (C);
17417 (V).

- 2-6 ****Cradle Song** (Hauser), 17254 (V).
 2-HS ****Cradle Song** (Schubert), 87214 (V).
 8-HS *****"Creation, The," The Heavens are Tell-**
 ing, 35484 (V).
 8-HS **"Creation, The," With Verdure Clad,**
 A 5421 (C); 60055 (V); 80290 (E).
 8-HS **Crucifix, The, A 5323 (C); 80112 (E);**
 35012 (V).
 1-6 ****Cuckoo Clock, The (*et al.*), 17513 (V).**
 4-6 **Czardas, S 3037 (C); 17003 (V).**
 6-HS ***Czarine, Mazurka La, A 5288 (C); 16287**
 (V).
- 1-6 **Dance California, 17357 (V).**
 7-HS **Dance of the Chinese Doll, 45053 (V).**
 6-HS ***Dance of the Hours, S 7511 (C); 80080 (E);**
 31443 (V).
 4-HS ***Dance of the Trolls (In the Hall of the**
 Mountain King), 4351 (V); A 5227 (C);
 80216 (E).
 7-HS **Danny Deever, A 5021 (C); 50067 (E);**
 35476 (V).
 6-8 **Danse Creole, 45050 (V).**
 7-HS ***Danse Macabre, A 1836 (C); 35381 (V).**
 7-HS **Deep River, 74246 (V).**
 4-HS ****Dixie, S 3022 (C); 16819 (V); 50212 (E).**
 8-HS **"Don Giovanni," Open Thy Window,**
 Love, 87112 (V).
 4-8 *****"Don Giovanni," Minuet, 35060 (V).**
 4-HS ****Drink to Me Only with Thine Eyes,**
 A 5132 (C); 64401 (V); 74204 (V).
- 7-HS **Eighteen-Twelve Overture, A 5174 (C);**
 31739 (V).
 8-HS ***Élégie, 87101 (V); 89066 (V); 82079 (E).**
 7-HS **Eli Yale, 16713 (V).**

- 8-HS *"Elijah," If with All Your Hearts,
A 5323 (C); 74088 (V); 80193 (E).
- 8-HS "Elijah," Lift Thine Eyes, 17211 (V).
- 8-HS "Elijah," Oh, Rest in the Lord, A 5342 (C);
74290 (V); 82085 (E).
- 8-HS *Erl King, The, A 5023 (C); 88342 (V).
- 7-HS "Erminie," Lullaby, S 3008 (C); 80113 (E);
17345 (V).
- 6-HS *Estudiantina, A 1851 (C); 5869 (V).
- 4-6 Farewell (Cornet Solo), 17035 (V).
- 7-HS Fauns, The 55031 (V).
- 2-8 *"Faust," Soldiers' Chorus, A 1493 (C);
80121 (E); 35227 (V); 74214 (V).
- 7-HS "Faust," Waltz, 16552 (V).
- 7-HS Flatterer, The, 70040 (V).
- 4-8 **Flow Gently, Sweet Afton, A 5219 (C);
17386 (V).
- 8-HS "Flying Dutchman," Overture, A 5253 (C);
31787 (V).
- 8-HS "Flying Dutchman," Senta's Ballad,
88116 (V).
- 3-6 *Four Leaf Clover, The, A 1171 (C);
64139 (V).
- 6-HS *From an Indian Lodge, 17035 (V).
- 6-HS *From the Land of the Sky Blue Water,
A 1732 (C); 64190 (V).
- 6-HS **Funeral March (Chopin), A 5150 (C);
80073 (E); 35157 (V).
- 6-HS *Funeral March of a Marionette, A 1211 (C);
31081 (V).
- 6-HS *Funiculi-Funicula, A 1851 (C); 80105 (E);
16899 (V).
- 6-8 Garibaldi Hymn, 16136 (V).
- 6-HS *Gavotte (Gossec), 74164 (V).

- 6-HS German Dance (Dittersdorf), 74164 (V).
 8-HS "Giaconda," Star of the Mariner, 64442 (V).
 6-HS "Giaconda," Dance of the Hours, 35087 (V);
 S 7511 (C).
 2-4 *Giants, The (*et al.*), 17596 (V).
 4-6 Girl I Left Behind Me, The, 17597 (V).
 8-HS *Gloria (Mozart's "Twelfth Mass"),
 A 5355 (C); 31589 (V).
 6-HS Go Down, Moses, 17688 (V).
 6-HS **Golden Slippers, 16453 (V).
 6-8 Golden Ring, The, A 1667 (C).
 6-HS Good News, 17663 (V).
 4-6 Greeting (Folk Dance), 17158 (V).
 4-6 Guitar and Mandolin, A 1747 (C);
 16382 (V).

 8-HS Habanera, A Song of Havana, 64182 (V).
 6-HS Hail Columbia, 50169 (E); 17581 (V).
 6-HS *"Hänsel and Gretel," Prelude, 31853 (V).
 6-HS "Hänsel and Gretel," Sleep, Fairy,
 88419 (V).
 6-HS *"Hänsel and Gretel," The Old Witch,
 64164 (V).
 6-HS *"Hänsel and Gretel," Witches' Dance,
 87131 (V).
 6-HS "Hänsel and Gretel," Susy, Little Susy,
 88418 (V).
 7-HS **Hark! Hark! the Lark (Voice), A 5020 (C);
 64218 (V).
 7-HS *Hark! Hark! the Lark (Piano), A 5484 (C);
 88357 (V).
 6-HS Harp That Once Thro' Tara's Halls,
 A 1230 (C); 80124 (E); 64259 (V).
 4-6 Harp and Zither, A 1486 (C); 17178 (V).
 7-HS Harvard Football Songs, A 1049 (C).
 2-6 Heather Bells, 17178 (V).

- 7-HS Highland Cradle Song, 17556 (V).
 4-6 *Highland Fling (Folk Dance), S 3000 (C);
 17001 (V).
 3-8 *Holy Night, S 7501 (C); 64106 (V).
 4-6 *Home, Sweet Home, A 5022 (C); 82033 (E);
 16160 (V).
 6-8 *How Can I Leave Thee, 87505 (V);
 A 1689 (C).
 8-HS "Huguenots," Benediction of the Swords,
 74275 (V).
 4-8 *Humoresque, A 5412 (C); 82047 (E);
 17454 (V); 74163 (V).
 6-8 Hungarian National Air, 4314 (V).
 7-HS *Hungarian Rhapsody, No. 2, A 5230 (C);
 80135 (E); 35122 (V).
 4-6 Hungry Windmill, The (*et al.*), 17513 (V).
 7-HS *Hunter's Song, 17623 (V).
 1-4 *Hymn (Bells and Organ), 16825 (V).
 2-8 Hymns, Trinity Choir, 35110 (V).

 7-HS I Fear No Foe, 17422 (V).
 7-HS I Hear a Thrush at Eve, A 1591 (C);
 64340 (V).
 7-HS I've Been Roaming, 64404 (V).
 8-HS *I Waited for the Lord, 88375 (V).
 7-HS I Would That My Love, A 1275 (C);
 16013 (V).
 1-3 **In a Clock Store, A 5684 (C); 35324 (V).
 6-HS *Invitation to the Waltz, A 5464 (C);
 50112 (E); 31105 (V).
 6-8 Irish Love Song, A 5488 (C); 80152 (E);
 87022 (V).
 6-8 Irish Lullaby, S 3018 (C).
 6-HS *Italian Street Song, 80105 (E); 60031
 (V).
 7-HS It Was a Lover and His Lass, 17634 (V).

- 7-HS "Jewels of the Madonna," Intermezzo
1, A 5611 (C); 35381 (V).
- 7-HS "Jewels of the Madonna," Intermezzo 2,
A 5611 (C); 35270 (V).
- 7-HS *"Jocelyn," Berceuse, A 5368 (C); 64233
(V).
- 6-HS *Joy of the Morning, 17693 (V).
- 8-HS "Judas Maccabæus," Sound an Alarm,
74131 (V).
- 4-6 Kamarinskaia (Russian Dance), S 3002
(C); 17001 (V).
- 4-8 Kentucky Babe, A 866 (C).
- 6-8 Killarney, A 5020 (C); 80070 (E);
16139 (V).
- 4-HS *Largo (Handel), A 5649 (C); 50053 (E);
16525 (V).
- 7-HS *Lass with the Delicate Air, The, A 5352 (C);
17190 (V).
- 6-HS *Last Rose of Summer, A 1241 (C);
80101 (E); 16813 (V).
- 8-HS *Leonore Overture No. 3, A 5447 (C);
35268 (V); 35269 (V).
- 7-HS Let Joy Abide (Russian Folk Song),
61181 (V).
- 7-HS *Liebestraum, A 5443 (C); A 5374 (C);
70065 (V).
- 4-6 Little Boy Blue, 64102 (V).
- 4-8 *Little Dustman, The (Brahms), 17556 (V).
- 6-HS *Live a Humble, 17663 (V).
- 7-HS Lo, Here the Gentle Lark, A 5554 (C);
88073 (V).
- 5-8 Loch Lomond, A 5420 (C); 16062 (V).
- 7-HS *"Lohengrin," Elsa's Dream, A 5281 (C);
88038 (V).

- 7-HS *"Lohengrin," Prelude, Act III, A 5665 (C) ;
80242 (E) ; 62693 (V).
- 7-HS *"Lohengrin," Bridal Chorus, A 5414 (C) ;
80242 (E) ; 16538 (V) ; 31846 (V).
- 7-HS Lost Chord, The, A 5501 (C) ; 35049 (V).
- 8-HS Lotus Flower, The, 61207 (V).
- 8-HS *"Louise," Since the Day, A, 5440 (C) ;
80119 (E) ; 70085 (V).
- 6-HS *Love's Old Sweet Song, A 5324 (C) ; 74321
(V).
- 6-8 Low Back'd Car, The, A 1340 (C) ; 64329 (V).
- 6-HS *"Lucia," Sextette, A 5053 (C) ; 80239 (E) ;
70036 (V).
- 8-HS "Lucia," Mad Scene, A 5295 (C) ;
55047 (V) ; 88299 (V).
- 8-HS "Lucrezia Borgia," It Is Better to Laugh,
A 1643 (C) ; 64468 (V).
- 7-HS "Madame Butterfly," Some Day He'll
Come, 5250 (C) ; 70054 (V).
- 7-HS "Madame Butterfly," Duet of the Flowers,
89008 (V).
- 7-HS *"Madame Butterfly," Selections (Band),
A 5049 (C) ; 35148 (V).
- 7-HS *"Magic Flute," Overture, A 5051 (C) ;
68207 (V).
- 6-HS *Mammy's Song, 17039 (V).
- 4-6 Mandolin Solo, A 657 (C) ; 17363 (V).
- 8-HS "Manon," The Dream, A 689 (C) ;
74258 (V).
- 6-8 March of Italy, Royal, A 5050 (C) ; 16136
(V).
- 6-HS March of the Priests ("Athalia"),
S 7502 (C) ; A 5262 (C).
- 7-HS Marche Militaire, 35493 (V).
- 7-HS *Marche Slave, A 5477 (C) ; 35167 (V).

- 6-8 Maria, Mari, A 5179 (C); 16900 (V).
 6-HS Marseillaise, A 1733 (C); 16514 (V).
 6-HS "Martha," Good Night Quartet, A 5462 (C);
 17226 (V).
 4-8 Massa's in de Cold, Cold Ground, A 852
 (C); 50060 (E); 16218 (V).
 6-8 May Morning, A 64158 (V).
 4-6 May Pole Dance, 17087 (V).
 6-8 Mazurka (Chopin), 64224 (V).
 6-8 *Medley of American Airs, 50212 (E);
 31510 (V); 31854 (V).
 4-8 *Medley of Folk Songs, A 5461 (C).
 5-8 Medley of German Folk Songs, 31687 (V).
 5-8 Medley of Irish Airs, 31865 (V).
 6-8 Medley of Patriotic Airs, A 1685 (C).
 8 Medley of Scotch Songs, 31869 (V).
 4-6 Medley (Sunny South), 16819 (V).
 8-HS "Meistersingers," Prelude, 68207 (V).
 8-HS "Meistersingers," Prize Song, A 5395 (C);
 74115 (V).
 4-8 *Melody in F, A 5649 (C); 16516 (V).
 4-8 Men of Yale, March, 16713 (V).
 7-HS "Merry Wives of Windsor," Overture,
 A 5039 (C); 50090 (E); 35270 (V).
 7-HS "Messiah," Comfort Ye My People,
 A 5506 (C); 74190 (V).
 6-HS "Messiah," Hallelujah Chorus, A 5328 (C);
 31770 (V).
 7-HS "Messiah," He Shall Feed His Flock,
 A 5342 (C); 85103 (V).
 7-HS "Messiah," I Know that My Redeemer
 Liveth, 70071 (V).
 7-HS "Midsummer Night's Dream," Overture,
 31356 (V).
 6-HS "Midsummer Night's Dream," Nocturne,
 A 5393 (C); 35527 (V).

- 6-HS **"Midsummer Night's Dream," Wedding March*, A 5093 (C); 31159 (V).
- 7-HS *"Mignon," Knowest Thou the Land?* 30475 (C); 91083 (V).
- 7-HS *"Mignon," Polonaise, "I'm Fair Titania,"* A 5448 (C); 88296 (V).
- 5-HS **"Mignon," Gavotte*, A 5259 (C); 16323 (V).
- 6-HS *"Mignon," Overture*, A 5047 (C); 50059 (E); 31336 (V).
- 5-8 *Mighty Lak a Rose*, A 1753 (C); 64308 (V).
- 8-HS *Minnelied (Love Song)*, 64247 (V).
- 5-8 **Minstrel Boy, The*, A 1144 (C); 64117 (V).
- 6-HS **Minuet Antique (Boccherini)*, A 5389 (C); 74354 (V).
- 6-HS ***Minuet in G (Beethoven)*, A 1199 (C); 64121 (V).
- 6-HS **Minuet (Paderewski)*, A 5637 (C); 16474 (V); 88321 (V).
- 6-HS *Minute Waltz (Chopin)*, 64076 (V).
- 7-HS *Moon Drops Low, The*, 80140 (E); 64200 (V).
- 1-3 **Mother Goose Lullaby (et al.)*, 17719 (V).
- 1-3 ***Mother Goose Songs*, 17004 (V).
- 4-6 *Mountain March (Folk Dance)*, S 3041 (C); 17160 (V).
- 4-6 **My Old Kentucky Home*, 3005 (C); 82020 (E); 1997 (V); 16160 (V).
- 7-HS *My Pretty Jane*, 80072 (E); 74254 (V).
- 5-8 **Narcissus*, S 3009 (C); 16029 (V).
- 7-HS **National Airs of All Nations*, 31855 (V).
- 2-HS *"Natoma," Dagger Dance*, 70049 (V).
- 6-HS *"Natoma" Vaquero's Song*, A 1070 (C); 5871 (V).
- 7-HS *Nightingale's Song (Nevin)*, 80156 (E).

- 7-HS Nocturne in E Flat (Chopin), A 5374 (C);
35133 (V); 74052 (V); 80107 (E); A 5485
(C).
- 7-HS *Nocturne in G Major (Opus 37, No. 2,
Chopin), 74313 (V).
- 6-HS Nocturne (Mendelssohn), A 5393 (C);
35527 (V).
- 7-HS "Norma," Hear Me, Norma (Band),
A 5536 (C); 16323 (V).
- 7-HS Norwegian Wedding March, 71042 (V).
- 7-HS "Nutcracker Suite," March, 16974 (V).
- 7-HS "Nutcracker Suite," Chinese and Toy Pipers
Dances, 45053 (V).
- 7-HS "Nutcracker Suite," Miniature Overture,
17127 (V).
- 7-HS "Nutcracker Suite," Arabian Dance, 45053
(V).
- 7-HS "Nutcracker Suite," Waltz of the Flowers,
A 5163 (C).
- 7-HS Oh, For the Wings of a Dove, A 1259 (C);
70083 (V).
- 6-HS Oh, Happy Day, A 5373 (C); 80156 (E);
17343 (V).
- 7-HS *Oh, That We Two Were Maying, A 5657 (C);
82510 (E); 87110 (V).
- 1-4 **Old Chanticleer (*et al.*), 17513 (V).
- 4-6 Old Black Joe, A 5175 (C); 64359 (V).
- 4-6 *Old Folks at Home, A 5299 (C); 50060 (E);
16454 (V); 2816 (V).
- 6-8 Old Nassau, 16860 (V).
- 7-HS On the Road to Mandalay, A 5441 (C);
50067 (E); 17068 (V).
- 1-6 Orchestra Bells, A 1687 (C); 17178 (V).
- 7-HS **Orchestral Instruments, 35236 (V);
35237 (V).

- 8-HS "Orpheus and Eurydice," I Have Lost My Eurydice, 88091 (V).
- 6-8 *O Sole Mio, A 5676 (C); 80171 (E); 16899 (V).
- 6-8 Ould Plaid Shawl, A 1349 (C); 17386 (V).
- 7-HS Overture on National Airs, A 1156 (C).
- 4-6 Oxdansen (Folk Dance), S 3040 (C); 17003 (V).
- 7-HS O Wert Thou in the Cauld Blast, A 1127 (C); 5864 (V).
- 1-4 Owl, The (*et al.*), 17686 (V).
- 7-HS "Pagliacci," Prologue, A 5547 (C); 88326 (V).
- 7-HS "Pagliacci," On With the Play, A 679 (C); 82031 (E); 88061 (V).
- 6-8 Paloma, La, A 5111 (C); 16529 (V); 17442 (V).
- 6-HS ***"Parsifal," Procession of the Knights, 31735 (V).
- 7-HS Pasquinade, 45050 (V).
- 7-HS Pauper's Drive, The, A 5166 (C); 35285 (V).
- 6-HS *"Peer Gynt," Anitra's Dance, A 5227 (C); 80216 (E); 31393 (V).
- 6-HS ***"Peer Gynt," Morning, and Death of Ase, A 5220 (C); 80216 (E); 35007 (V).
- 3-HS ***"Peer Gynt," In the Hall of the Mountain King (Dance of the Trolls), A 5227 (C); 80216 (E); 4351 (V).
- 7-HS *"Peer Gynt," Solveig's Song, A 1175 (C); 70072 (V).
- 6-HS Pennsylvania University Songs, A 15746 (C).
- 5-HS **Pilgrims' Chorus, A 5337 (C); 82070 (E); 17563 (V); 31382 (V).
- 7-HS Pirate Song, The, A 5019 (C); 64472 (V).
- 2-4 Pit-a-Pat (*et al.*), 17596 (V).

- 6-HS Polish National Hymn, 63364 (V).
- 6-HS Polish Patriotic Song, 4222 (V).
- 2-8 *Polka Mazurka (Bell Solo), 16280 (V).
- 6-HS Polonaise Militaire, A 5288 (C); 35241 (V).
- 3-6 Pop Goes the Weasel, 17160 (V).
- 6-HS Princeton's Hymn, 16860 (V).
- 6-HS Princeton Songs, "Orange and the Black,"
1053 (C); A 1182 (C); 16873 (V).
- 8-HS Proch's Air and Variations, 88007 (V).

- 7-HS "Queen of Sheba," Lend Me Your Aid,
64096 (V).

- 5-HS Rakoczy March, A 1020 (C); 4314 (V).
- 3-6 Reap the Flax (Folk Dance), S 3001 (C);
17002 (V).
- 8-HS "Redemption," Unfold, Ye Portals, 35075 (V).
- 1-4 Riggetty Jig (*et al.*), 17719 (V).
- 7-HS "Rigoletto," Dearest Name, A 5580 (C);
82080 (E); 88078 (V).
- 7-HS "Rigoletto," Woman Is Fickle, A 1286 (C);
83013 (E); 64072 (V).
- 7-HS *"Rigoletto," Quartet, A 5306 (C);
55066 (V).
- 4-8 Robin Adair, A 1350 (C); 16039 (V).
- 2-6 Robin Redbreast (*et al.*), 17686 (V).
- 7-HS Rocked in the Cradle of the Deep,
A 5516 (C); 80072 (E); 17309 (V).
- 4-8 Rockin' in de Win', A 1475 (C).
- 4-8 *Rockin' Time, 17918 (V).
- 6-HS Roll, Jordan, Roll, 16466 (V).
- 6-HS *Rolling Down to Rio, 64151 (V).
- 7-HS "Rosamunde," Overture (Schubert),
A 5277 (C).
- 7-HS Russian Folk Song, "Bright Shines the
Moon," 17405 (V).

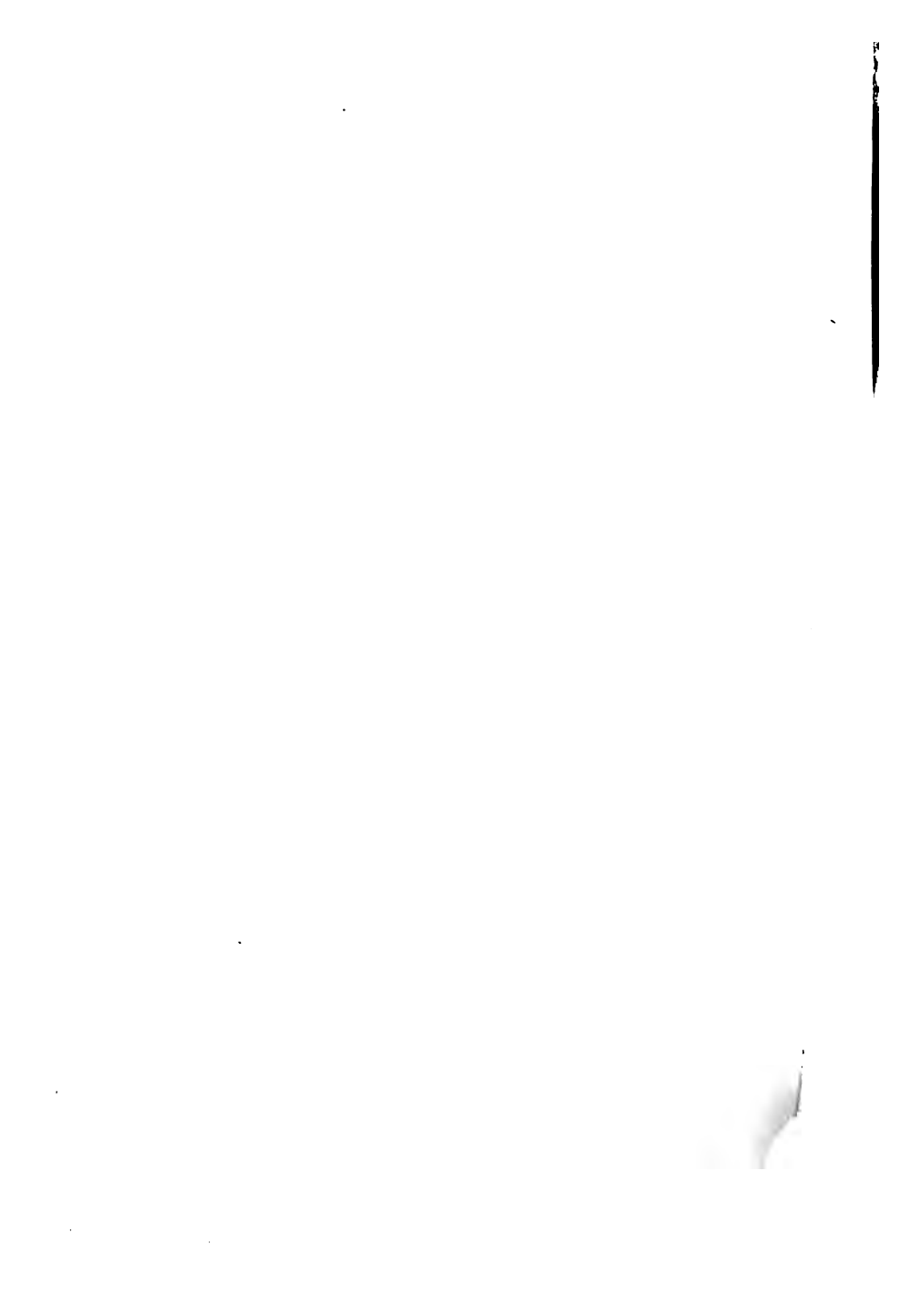
- 7-HS Russian Folk Song, "Let Joy Abide,"
61181 (V).
- 6-HS Russian Mazurka (Czarine), A 5288 (C);
16287 (V).
- 6-HS Russian National Anthem, 16669 (V).
- 3-6 Russian National Dance (Kamarinskaia),
S 3002 (C); 17001 (V).
- 6-HS *Rustle of Spring, The, A 1151 (C);
50309 (E); 35448 (V).
- 5-8 *Saint Patrick's Day (Irish Jig), S 3000 (C);
17002 (V).
- 8-HS "Saint Paul," But the Lord Is Mindful of
His Own, 88191 (V).
- 6-HS *Sally in Our Alley, A 1440 (C); 80149 (E);
16401 (V).
- 8-HS "Samson," Total Eclipse — No Sun! No
Moon! 74403 (V).
- 8-HS "Samson," Honor and Arms, A 5332 (C).
- 8-HS ***Samson and Delilah," My Heart at Thy
Sweet Voice, A 5533 (C); 80107 (E);
88184 (V); 17216 (V) (Cornet).
- 7-HS *Sanctus (Messe Solennelle), A 5338 (C);
35110 (V).
- 5-8 *Santa Lucia, A 1340 (C); 16882 (V).
- 4-8 "Saul," Dead March, A 5150 (C); 16980 (V).
- 1-4 Secret, The (*et al.*), 17513 (V).
- 1-4 See-Saw (*et al.*), 17596 (V).
- 7-HS "Semiramide," Overture, A 5054 (C);
31527 (V); 50059 (E).
- 7-HS Serenade (Drigo), A 5685 (C); 64123 (V);
17600 (V).
- 6-HS **Serenade (Schubert), A 5090 (C);
16545 (V); 64093 (V); 80130 (E);
35140 (V).
- 6-HS *Serenade (Schumann), 16046 (V).

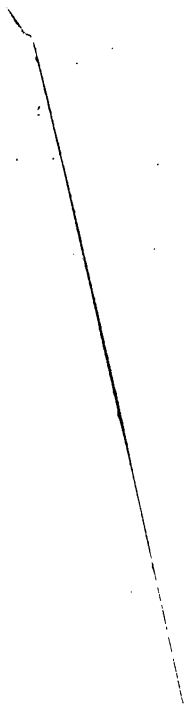
- 6-HS **Serenade (Tosti), A 5571 (C); 64399 (V).
 6-HS Serenade (Titl), A 5091 (C); 80141 (E);
 35150 (V).
 7-HS Serenata, "Don Pasquale," A 5657 (C);
 85048 (V).
 1-5 Sleep, Little Baby of Mine, 17212 (V).
 1-4 *Slumber Boat, The, A 1171 (C); 45075 (V).
 1-4 Slumber Sea (*et al.*), 17212 (V).
 1-6 *Song of the Chimes, 80247 (E); 64322 (V).
 7-HS *Song of India, 82088 (E); 64269 (V).
 1-4 Song of the Nightingale, 64161 (V).
 1-4 Song of the Wood Bird, S 3016 (C).
 6-8 Songs of America, 31854 (V).
 6-8 Songs of Ireland, 31869 (V).
 6-8 Songs of Scotland, 80245 (E); 31869 (V).
 4-8 Songs and Calls of our Native Birds,
 50276 (E); 17735 (V).
 4-8 *Songs of Our Native Birds, 55049 (V).
 7-HS Souvenir of Moscow, 80071 (E); 74051 (V).
 7-HS Spanish Dance (Bolero), A 1211 (C);
 50080 (E); 70032 (V).
 4-8 **Spring Song (Mendelssohn), A 1304 (C);
 80097 (E); 16516 (V).
 2-6 Spring Voices, 16835 (V).
 8-HS "Stabat Mater," Cujus Animam, 5275
 (C); 35157 (V).
 8-HS **"Stabat Mater," Inflammatus, 5275 (C);
 82010 (E); 70037 (V).
 5-HS **Star-Spangled Banner, S 3022 (C);
 50169 (E); 17581 (V).
 4-8 *Stephanie Gavotte, A 1655 (C); 80094 (E);
 17287 (V).
 6-8 Swallows, The (Cowen), A 1478 (C);
 64392 (V).
 6-8 Swallows, The (Mexican Folk Song) 16065 (V).
 4-6 Swanee River. (See "Old Folks at Home.")

- 2-8 ****Sweet and Low, A 1741 (C); 4796 (V);
S 3011 (C); 16382 (V).**
- 6-8 ***Swing Low, Sweet Chariot, 16453 (V).**
- 7-HS ****Symphony in C Minor (Beethoven), An-
dante, 35275 (V).**
- 7-HS ****Symphony (Dvořák), "The New World,"
Largo, 35275 (V); A 5360 (C).**
- 7-HS ***Symphony, The Surprise (Haydn), 35243 (V).**
- 7-HS **Symphony in G Minor (Mozart), 35482 (V);
35489 (V).**
- 7-HS ***Symphony in B Minor (Unfinished),
(Schubert), 35314 (V).**
- 5-8 *****"Tales of Hoffmann," Barcarolle, A 1214
(C); 83032 (E); 5754 (V); 17311 (V).**
- 7-HS *****"Tannhäuser," Overture, A 5337 (C);
31382 (V); 31383 (V).**
- 6-HS *****"Tannhäuser," Pilgrims' Chorus, A 5530
(C); 82070 (E); 16537 (V).**
- 6-HS *****"Tannhäuser," March, A 5054 (C);
50150 (E); 16514 (V).**
- 8-HS **"Tannhäuser," Elizabeth's Prayer,
35096 (V).**
- 6-HS *****"Tannhäuser," Song to the Evening Star,
A 5471 (C); 80084 (E); 17446 (V).**
- 4-6 **Tarentella (Folk Dance), 17083 (V).**
- 7-HS **Tarentella (Neapolitan Folk Song),
A 5128 (C); 88347 (V).**
- 8-HS **"Thais," Meditation, A 5115 (C);
82043 (E); 74135 (V).**
- 8-HS **"Thais," Love is a Virtue Rare, A 5440 (C).**
- 7-HS **Thy Sentinel Am I, A 5344 (C); 17422 (V).**
- 7-HS *****"Tosca," Love and Music, A 5587 (C);
82531 (E); 88075 (V).**
- 1-4 ***Toymaker's Shop, The, 60080 (V).**
- 4-8 ****Träumerei, A 5679 (C); 80071 (E);
4845 (V); 17272 (V).**

- 8-HS "Traviata," The One of Whom I Dreamed
(Ah, fors' e lui), A 5284 (C); 70094 (V);
88064 (V).
- 8-HS "Tristan and Isolde," Prelude, 68210 (V).
- 8-HS ***"Tristan and Isolde," Isolde's Love-Death,
A 5464 (C); 55041 (V).
- 5-HS ***"Trovatore," Anvil Chorus, A 5667 (C);
82516 (E); 17563 (V).
- 7-HS "Trovatore," Tempest of the Heart,
A 5570 (C); 16521 (V).
- 7-HS ***"Trovatore," Miserere, A 10 (C);
82516 (E); 35443 (V); 16371 (V).
- 6-HS ***"Trovatore," Home to Our Mountains,
5370 (C); 82541 (E); 35443 (V); 89060 (V).
- 2-4 *Tulips, The (*et al.*), 17686 (V).
- 6-8 Twickenham Ferry, A 5276 (C); 60104 (V).
- 7-HS *Two Grenadiers, The, A 5471 (C);
82534 (E); 31740 (V).
- 7-HS Under the Greenwood Tree, 17623 (V).
- 8-HS ***"Valkyrie," Brunnhilde's Battle Cry,
A 1451 (C); 87002 (V).
- 8-HS ***"Valkyrie," Magic Fire Scene, A 5594 (C);
35448 (V).
- 8-HS ***"Valkyrie," Ride of the Valkyries,
A 5433 (C); 62693 (V).
- 8-HS "Valkyrie," Siegmund's Love Song,
A 5382 (C); 88276 (V).
- 7-HS *Valse Triste, 74402 (V).
- 6-HS Vaquero's Song, A 1070 (C); 5871 (V).
- 6-HS *Venetian Song, The, 16417 (V).
- 6-HS *Voice of Love (Schumann), 16046 (V).
- 6-HS Waltz (Chopin), A 5597 (C); 50309 (E);
64076 (V); 88322 (V).

- 8-HS *Wanderer, The (Schubert), A 5503 (C);
82053 (E); 74323 (V).
- 6-HS Wanderer's Night Song, The, A 1127 (C);
16417 (V).
- 5-8 Watch On the Rhine, E 1926 (C);
17669 (V); 16882 (V).
- 6-8 Wearing of the Green, A 328 (C); 17348 (V).
- 7-HS Wedding March (Grieg), 71042 (V).
- 7-HS *Wedding March ("Lohengrin"), A 6 (C);
31227 (V).
- 7-HS *Wedding March (Mendelssohn), A 5093 (C);
31159 (V).
- 7-HS Wedding March (Soderman), 35159 (V).
- 7-HS When Love is Kind, A 1472 (C); 64325 (V).
- 1-3 *Whistler and His Dog, The, A 64 (C);
17380 (V).
- 7-HS White Dawn Is Stealing, 64249 (V).
- 7-HS *Who Is Sylvia? A 5473 (C); 17634 (V).
- 8-HS Widmung (Dedication), A 1027 (C).
- 6-HS ***"William Tell," Overture, A 5236, (C);
A 5237 (C); 80128 (E); 35120 (V);
35121 (V).
- 6-HS Will-o'-the-Wisp, A 1179 (C); 64192 (V).
- 2-4 *Woodpecker, The (*et al.*), 17686 (V).
- 2-6 Xylophone Solo, A 1687 (C); 50051 (E);
16855 (V).
- 6-HS *Yale Boola Song, 16860 (V).
- 5-8 Ye Banks and Braes o' Bonnie Doon,
A 1689 (C); 16162 (V).
- 6-8 Yodel, A 573 (C); 50314 (E); 16968 (V).
- 7-HS You Live in My Heart (Folk Song),
87182 (V).
- 5-8 Zither Solo, A 1486 (C); 17363 (V).





MUSIC LIBRARY

MT 10.F893 C.1
Listening lessons in music, gr
Stanford University Libraries



3 6105 042 705 181

Archive
Recorded
Sound

MT
10
F893
STARS

Stanford University Libraries
Stanford, California

Return this book on or before date due.

